STAR WARS
PANEL TO PANEL
FROM THE PAGES OF DARK HORSE COMICS
TO A GALAXY FAR, FAR AWAY

STAR WARS®

PANEL TO PANEL

Art by Tsuneo Sanda.
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FROM THE PAGES OF DARK HORSE COMICS
TO A GALAXY FAR, FAR AWAY

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Star Wars®: Panel to Panel

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TABLE OF CONTENTS

HEROES AND ALLIES

page 7

VILLAINS AND ROGUES

page 65

THE JEDI

page 130

SPACESHIPS

page 145

THE WORLDS OF STAR WARS

page 163

INDEX OF ARTISTS

page 189

TIMELINE

page 190

A WORD ABOUT THE CONTENTS

In December of 1991, Dark Horse Comics published *Star Wars: Dark Empire* #1—the first in what has become a long line of *Star Wars* comics and graphic novels. In the years since, comics writers and artists from all over the world have contributed to the *Star Wars* canon, telling and illustrating stories encompassing every era of the timeline, from adventures set thousands of years before the Prequel Trilogy, to tales extending well beyond the events in the Original Trilogy. For many of these time periods (and the worlds, species, and characters featured therein), the comics have been the only source for visual representations—and many of these illustrations have been quite spectacular. Until now, some of these images have never been seen except as comic-book covers plastered with logos, blurbs, and bar codes.

What we have endeavored to do here is provide a sampling of the best of the cover illustrations and interior pages from more than a decade of comics. Deciding which images to include from Dark Horse's nearly six hundred *Star Wars* publications has been no easy task. For several months, fellow editor Jeremy Barlow and I fussed first over boxes of comics and graphic novel collections, then over a mountain of photocopies, finally narrowing the selections down to what we thought was a reasonable, manageable stack. As I began to arrange the contents of this book page by page, it became clear that our "manageable stack" contained far more material than for which I had space. I'm sure, many readers will have favorites that do not appear within. Given that there were so many beautiful and compelling images from which to choose (with more images arriving for our current line of comics almost every day!), and only so much space available, cuts had to be made. If this volume is deemed successful, perhaps some day there can be another. For those pieces that have been included, we have credited the artist(s), and indicated where and when the piece was originally published and, if applicable, in which graphic novel collection it can currently be seen. Where story pages have been presented, the writers have also been credited.

Involving nearly as much discussion as what would be included in this book was how the material would be presented. Should the images be arranged chronologically according to their place in the *Star Wars* timeline? Or, should they appear in the order in which they first saw print? Either of these methods had its own set of drawbacks. Placed along the timeline of a galaxy far, far away, those characters with whom readers would be most familiar would not appear until the latter part of the book. Arranged in publication sequence, characters and scenes from vastly different eras would appear side-by-side with no apparent rhyme or reason. Finally, we decided upon grouping images according to their subject matter: heroes, villains, alien worlds, and so on. This method still left us with a few interesting juxtapositions, but it succeeded in highlighting the ebb and flow of the recurring themes upon which the *Star Wars* saga is built.

For those readers curious to know exactly when certain stories take place, or for those interested in further exploring the rich galaxy of *Star Wars* comics and graphic novels, a *Star Wars* timeline is included at the end of this book.

Randy Stradley
April 2004

HEROES AND ALLIES

LUKE SKYWALKER

Farm boy ... dreamer ... pilot ... Jedi.

Luke Skywalker is the quintessential hero; the Everyman driven by his own sense of justice, yet fated by his heritage to stand at the crux between the destruction of a galaxy–or its salvation. In his choices we see reflected our hopes, in his abilities our desires. So, he didn't get the girl in the films—it turned out she was his sister, anyway. But he did get the lightsaber, the coolest spaceship, and he got to blow up the Death Star!

Previous page: art by Dave Dorman, a reworking of his original cover for Dark Empire *#1. Originally published as part of the cover of* Wizard Ace Edition *#13 (1997), a promotional comic book given away with issue #67 of* Wizard *magazine.*

THIS PLACE IS GOING TO BE EVEN BLEAKER WITHOUT BIGGS. I'D GIVE ANYTHING TO GET OFF THIS PILE OF SAND.
WAIT A SEC... DID I REPLACE ALL THE POWER LEAD CAPS?
YEAH, I MUST HAVE. BIGGS WOULD'VE CHECKED BEFORE HE POWERED UP.

Nobody likes their heroes to be too sure of themselves—at least not at first. Growing up on Tatooine, Luke had plenty of opportunities to question himself, but he always did the right thing.

In 1994, when Dark Horse re-printed the movie adaptations originally published by Marvel Comics, new covers were commissioned—providing an opportunity for a new generation of comics artists to produce these interpretations of classic scenes.

Art by Arthur Adams, colored by Matthew Hollingsworth. Classic Star Wars: A New Hope *#1 (1994).*

Art by Adam Hughes, colored by Matthew Hollingsworth, Classic Star Wars: A New Hope #7 (1994)

BIGGS! OF COURSE, I'll BE UP THERE WITH YOU. LISTEN, HAVE I GOT SOME STORIES TO TELL YOU..

BIGGS HAS A FEW STORIES OF HIS OWN THAT HE'S DYING TO TELL LUKE. BUT HE WONDERS

WHAT COULD HAVE OCCURRED IN THE LIFE OF HIS FRIEND IN THE [illegible]

WHAT BROUGHT LUKE HERE TO THE REBEL STRONGHOLD ON YAVIN 4?

BUT EVENTS PRESS ON THEM, AND SOON IT IS ESTABLISHED THEY'LL BE FLYING *TOGETHER*.

BIGGS IS *RED THREE* AND LUKE, *RED FIVE*.

Previous page: Though most of the footage shot for *Star Wars: A New Hope* involving Luke's boyhood friend Biggs Darklighter ended up on the cutting room floor, those scenes were resurrected and expanded upon to reveal that Biggs' path to joining the Rebel Alliance was nearly as adventurous as Luke's. **This page:** In 1997, when the Special Editions of the original trilogy were released, Dark Horse commissioned all new art for a retelling of *A New Hope*.

Previous page: Script by Ron Chadwick, art by Doug Wheatley, colored by Chris Chuckry. Originally published in Empire #45 (2003). Collected in Empire volume 7. *This page:* Art by Dave Dorman, A New Hope—Special Edition, issue #4.

Luke and Leia crash landed on Circarpous V in one of the earliest *Star Wars* novels, *Splinter of the Mind's Eye* (1978), by Alan Dean Foster. The story was adapted to comics in 1995. This image appeared on the cover in issue #1 of the series.

Art by Hugh Fleming.

Art by Duncan Fegredo for the collected Spawn of The Mind's Eye, *1996*

Art by Duncan Fegredo, Shadows of the Empire: Evolution #1 (1997)

Shortly before Dark Horse began publishing *Star Wars* comics, a new series of novels by Timothy Zahn hit the bookstores. Expanding on these immensely popular novels (*Heir to the Empire*, *Dark Force Rising*, and *The Last Command*), the comics series *Dark Empire* revealed the exploits of Luke, Leia, and the others in the years following *Return of the Jedi*. Eventually, Dark Horse published comics adaptations of the novels, as well.

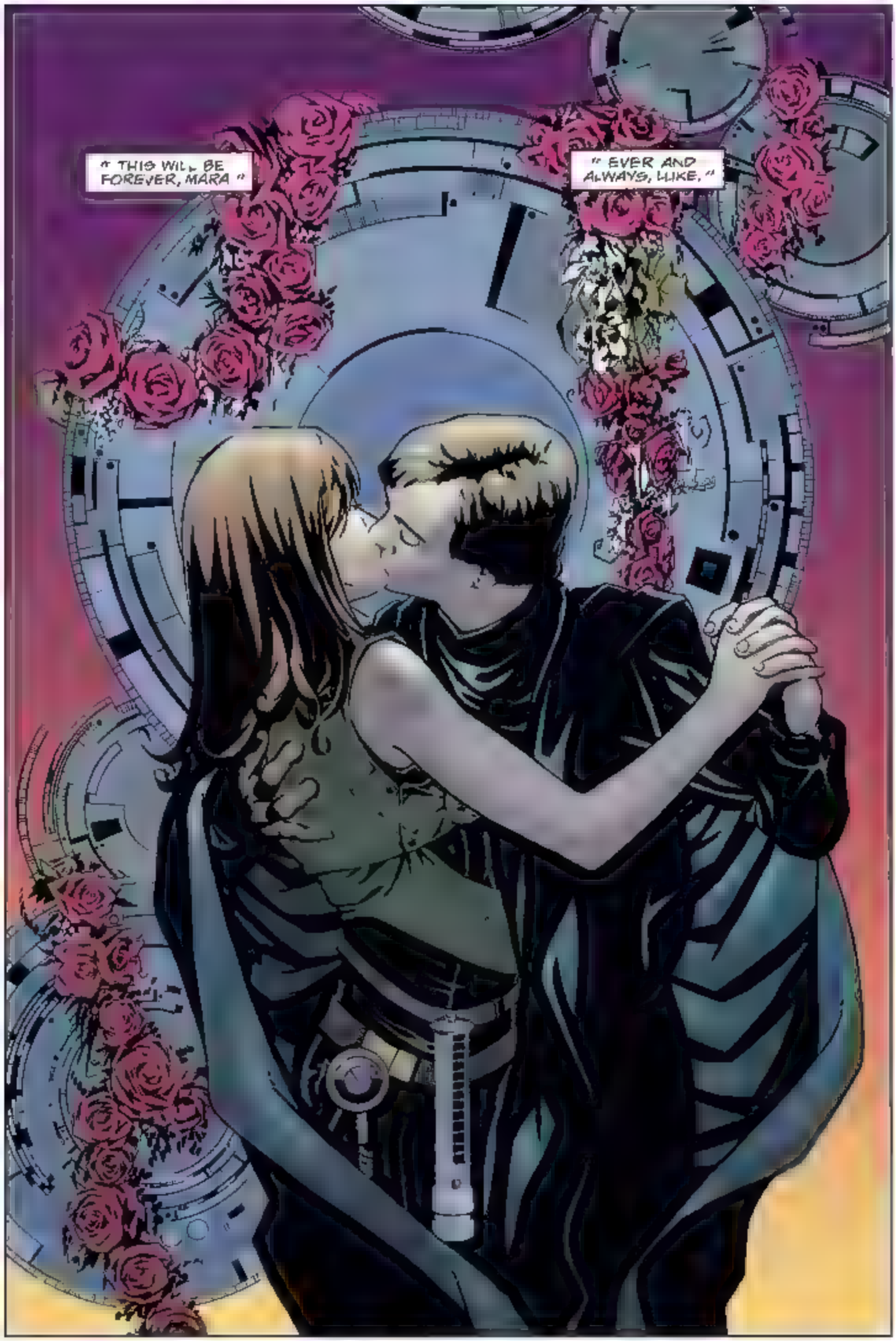
Art by Mathieu Lauffray. Heir to the Empire *#1 (1995).*

Next pages: For a time, resurrecting the Emperor and supplying the Empire with ever more powerful super weapons seemed to be requisite elements for new *Star Wars* stories. But it was Luke nearly succumbing to the dark side of the Force that held readers' attention in the *Dark Empire* trilogy. By this point in the storyline, Han and Leia were husband and wife, and expecting their third child

This page: art by Mathieu Lauffray. Dark Force Rising #2 (1997). Next pages: art by Dave Dorman. Wraparound cover for the collected Dark Empire, second edition (1995).

Did we mention that Luke nearly succumbed to the dark side?

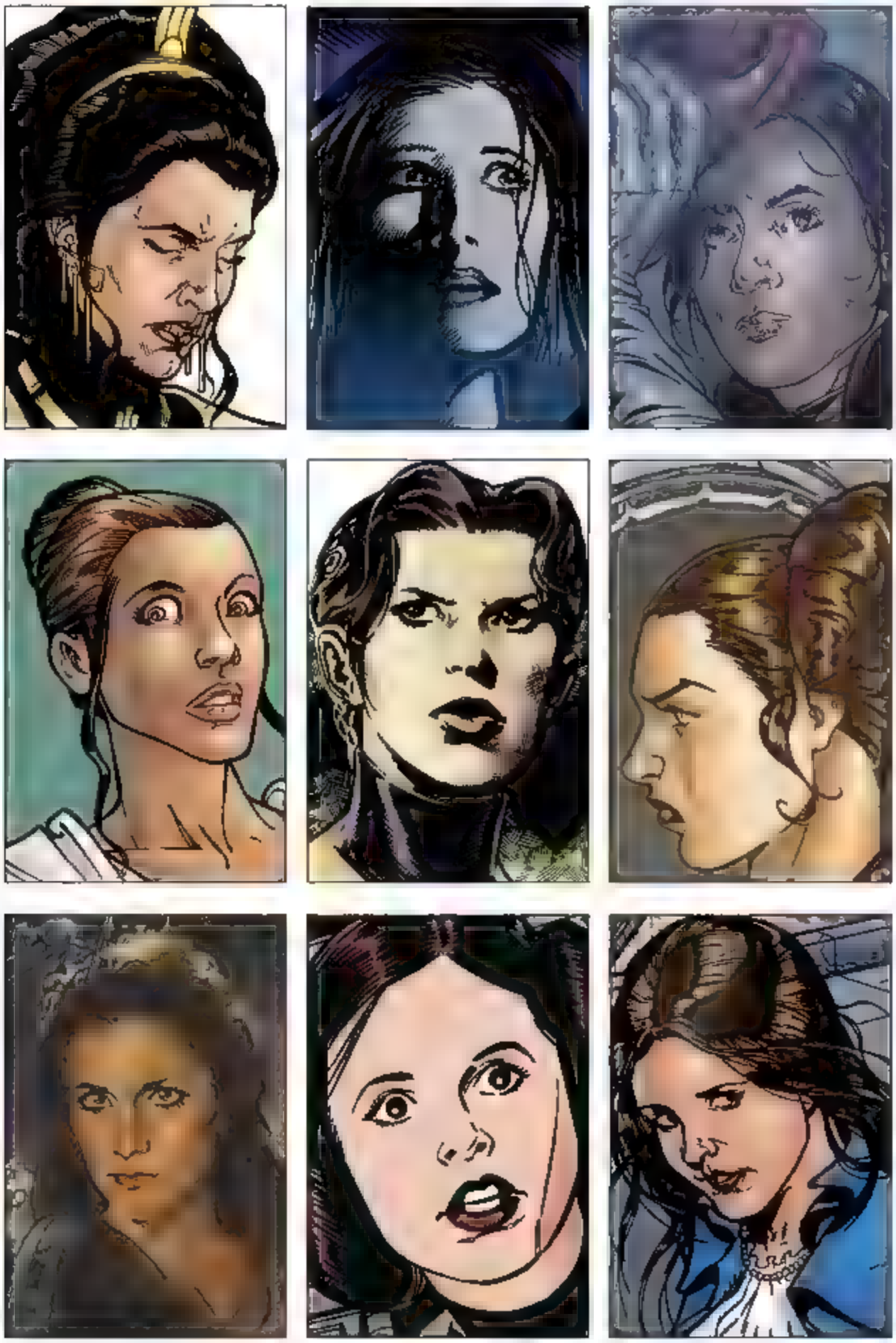
Art by Dave Dorman. Cover to Dark Empire #3 (1992).



Luke found true love—with the former Imperial assassin and one-time dark side adept Mara Jade

Script by Mike Stackpole, art by Robert Teranishi, colored by Chris Chuckry. From Union *#3 (2000), collected in* Union *(2000).*

LEIA ORGANA



Without her raw courage, well-timed sarcasm, and strong leadership, the Rebel Alliance might never have won the all-important victory at Yavin. She rarely flew a spaceship, and she didn't own a lightsaber, but there's no doubt that Leia was the heart of the Rebellion. By the time the secret was revealed, it was easy to believe that Leia was Luke's twin. The Force was strong in her, but it manifested itself in her ability to lead and inspire rather than in martial prowess. Still, she was no slouch with a blaster—as she proved many times. And eventually she got to let her hair down.

Leia as she was when we were first introduced to her .

Art by Brian Stelfreeze. Star Wars *#0:* American Entertainment Exclusive *(1997), a promotional issue reprinting a story from* Pizzazz *magazine (1978)*

and as the male fans will always remember her

After the Battle of Yavin, Leia was in demand as a spokesperson for the Alliance, helping to recruit new systems to the Rebellion. While diplomacy was her strong suit, she was well versed in other methods of persuasion.

Art by Doug Wheatley, Star Wars Empire #20 (2004).

Stranded in the icy wastelands of the planet Hoth, Leia and Han shared tender feelings for one another, as well as body heat.

Art by Paul Chadwick. Star Wars: A Valentine Story *(2003).*

In 1996, Dark Horse joined LucasArts, Ballantine Books, Hasbro Toys, and other *Star Wars* licensees in *Shadows of the Empire*, an organized exploration of the previously untold events that occurred between the end of *The Empire Strikes Back* and the beginning of *Return of the Jedi*. Here Leia and Chewbacca have disguised themselves as bounty hunters to infiltrate the criminal organization Black Sun. Note that Leia is wearing the "Boushh" disguise she uses to gain entry to Jabba's palace in *Return of the Jedi*.

Art by Hugh Fleming. Shadows of the Empire *#4 (1996)*

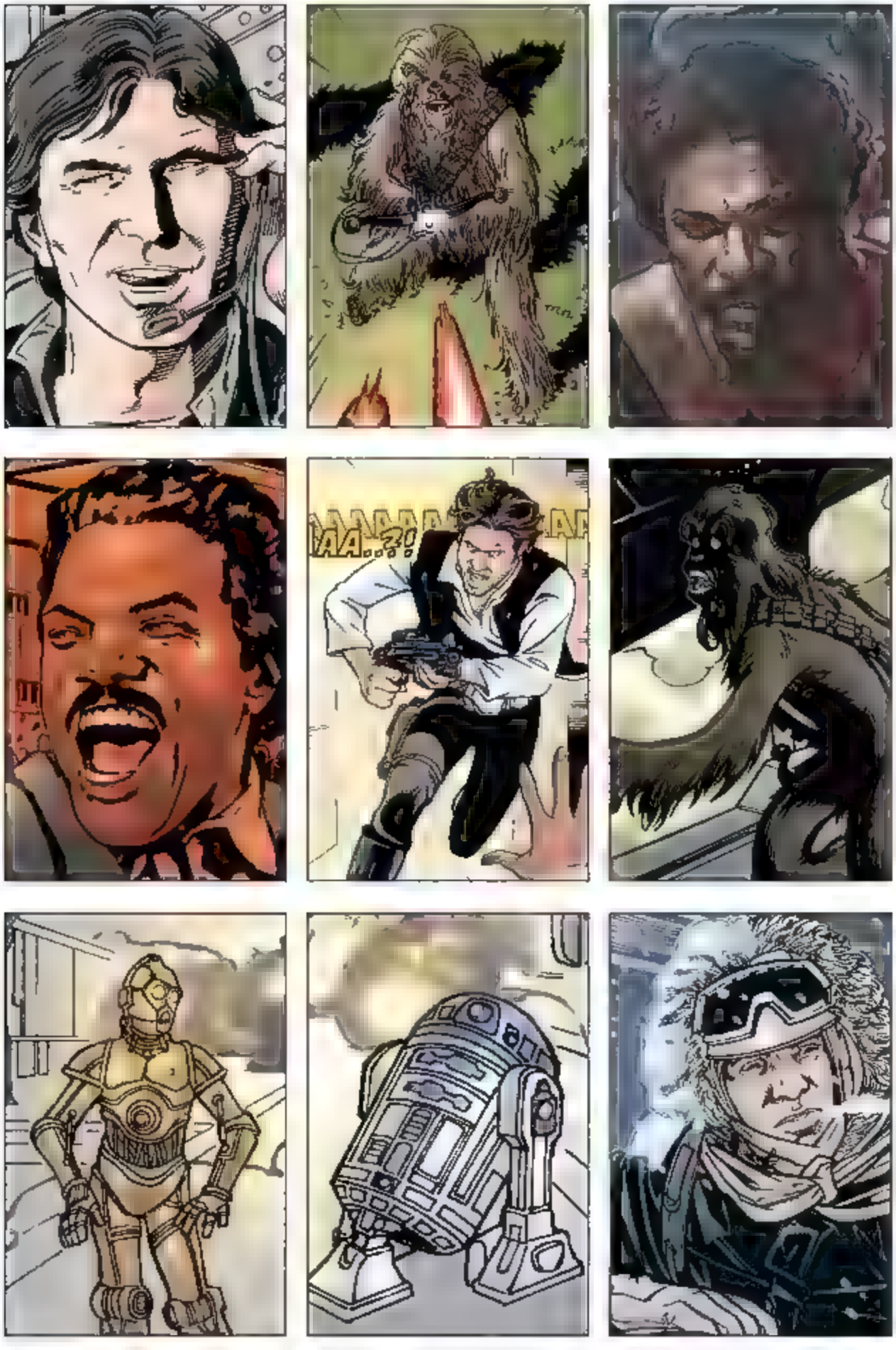
Even pregnancy couldn't keep Leia on the sidelines when duty called

Art by Kilian Plunkett. Cover for the collected Star Wars: Dark Force Rising *(1998)*

Though Leia considered following in Luke's footsteps and becoming a Jedi, she realized the New Republic was better served by her political experience than her fencing skills.

Art by Dave Dorman. Dark Empire #6, 1993.

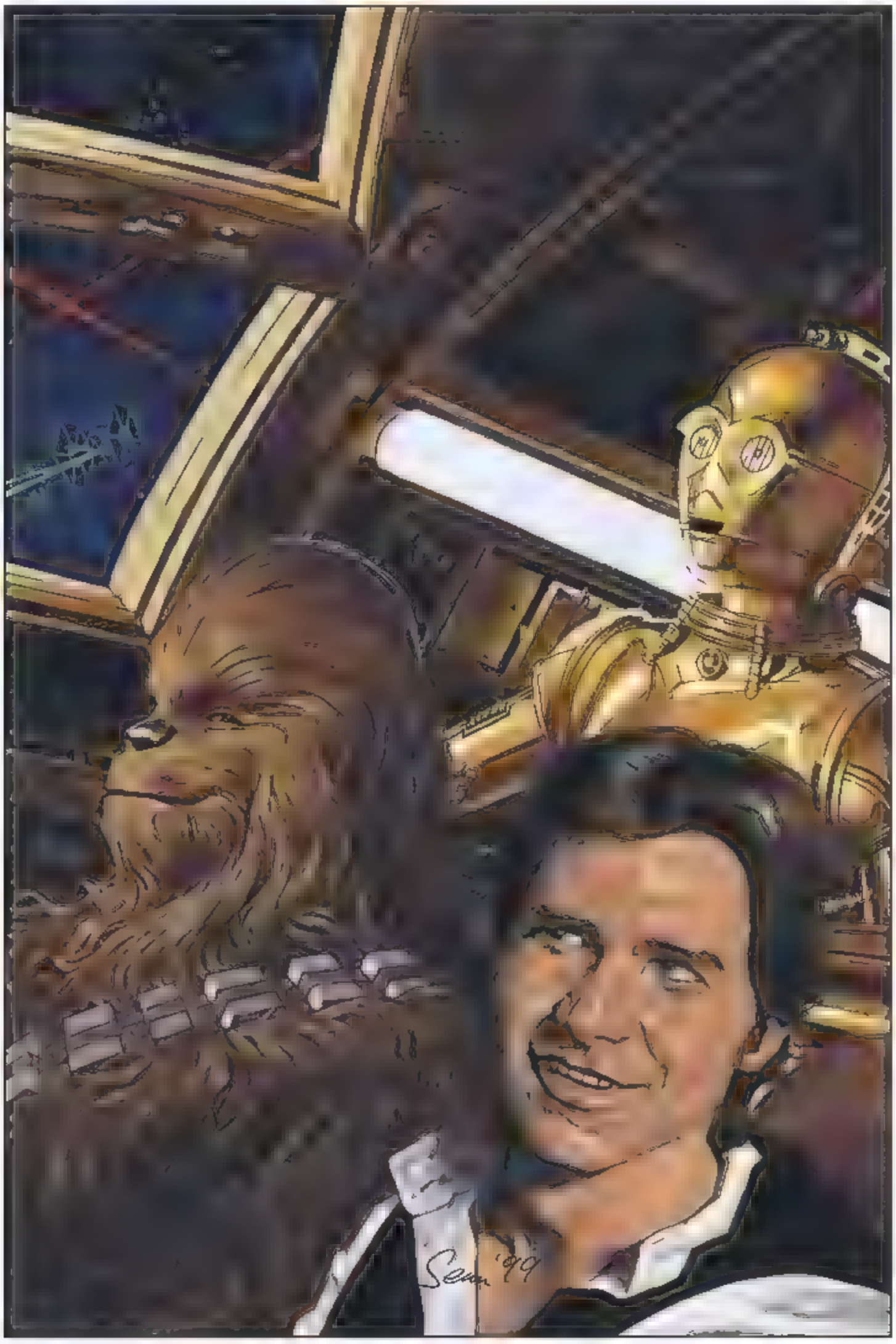
HAN SOLO, CHEWBACCA, AND OTHER HEROES



Left to their own devices, they might never have become more than the rogues or buffoons they already were. But once they crossed paths with Luke and Leia, they were swept up in the spirit of freedom and became themselves shining lights of the Rebellion. In fact, it was their rough edges and sometimes reluctant —sometimes blundering— heroics that endeared them to us. Though we might wish for the stoicism of a Jedi, we know in our hearts that we might really be a Han, Lando, or Chewie—or even a Threepio.

Han Solo. His name suggests a loner, but Han rarely went anywhere without Chewbacca by his side. Theirs was a relationsh p that defied expectations, and it was obvious there was a brotherhood present that went far beyond the necessity to complete the next smuggler's run

Art by Mathieu Lauffray, Dark Force Rising #5, 1997.



As much a part of the team as either Han or Chewie was the *Millennium Falcon*. The souped-up Corellian freighter was a smuggler's dream machine. She once belonged to Lando Calrissian, who lost her in a bet to Han

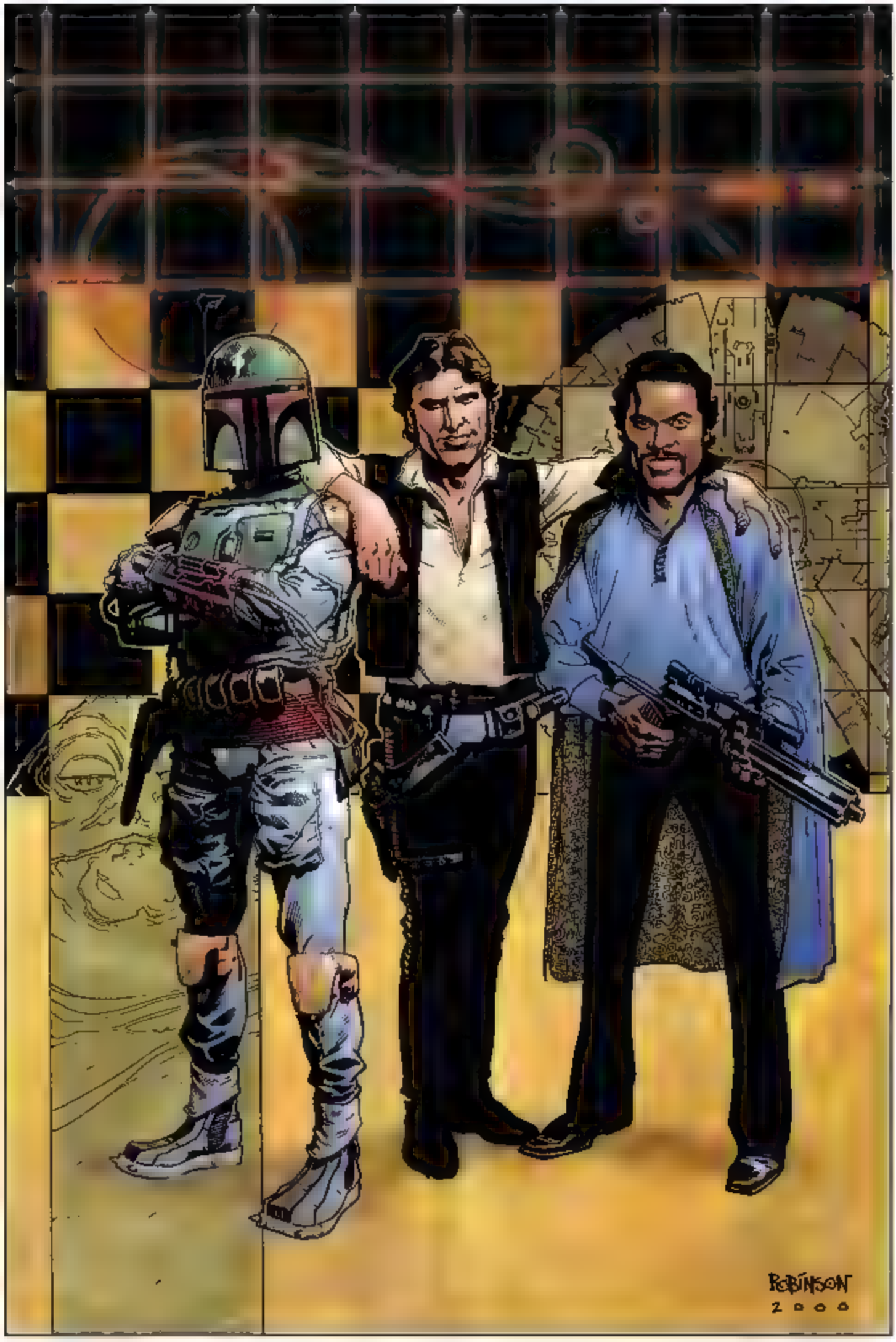
Art by Sean Phillips: Chewbacca #4 (2000).

The ship's bridge and hood became the setting for numerous pivotal scenes in the *Star Wars* mythos, and artists quickly realized that even a portion of her distinctive, sectioned front viewport was enough not only to establish the setting, but to evoke in the viewer the thrill of *Star Wars*-style space travel

Art by Igor Kordey. The cover to issue #1 of the Dark Horse comics adaptation of Brian Daley's novel Han Solo at Stars' End, *1997.*

When audiences were first introduced to the galaxy's greatest smuggler, he had a price on his head. His "wanted" status brought Han to the attention of the galaxy's greatest bounty hunter, Boba Fett—resulting in an adversarial relationship that continued for years to come, as this cover from an issue of *Dark Empire II* attests. This despite the fact that, in happier times, Han, Lando, and Fett had occasion to work together (facing page).

Art by Dave Dorman. Dark Empire II *#4 © 1995*



Art by Andrew Robinson, colored by Dave Stewart. Underworld: The Yavin Vassilika *#1 (2000).*

Though he was primarily seen as Han's sidekick, Chewbacca had his time in the spotlight, as in this confrontation with a wampa.

Script by Rob Williams, art by Cary Nord, colored by Odon Entertainment. From "The Ghosts of Hoth," Star Wars Tales #17 and collected in Star Wars Tales Volume 5 (2004).

Chewbacca among his own kind

A moment that rocked *Star Wars* fandom. Chewie dies. A scene that first occurred in R. A. Salvatore's New Jedi Order novel *Vector Prime*

Script by Darko Macan, art by Rafael Kayanan, colored by Heroic Age. From Chewbacca *#4 (2000).*

If anybody in the *Star Wars* galaxy could be called a jack of all trades, it was Lando Calrissian. He was, at one time or another, a gambler, the administrator of Cloud City, a general (and hero) in the Rebel Alliance, and a respected businessman—as much to his surprise and anyone else's

Art by Andrew Robinson, colored by Dave Stewart. Underworld: the Yavin Vassilika #1 (2001)

Lando maintained his cool (well, almost) even when confronted by a rancor. R2-D2 remained the pluckiest droid in the galaxy. Unfortunately, even the *concept* of cool escaped C-3PO.

Innocents adrift or unwilling heroes?

From left to right: Jek Porkins, Wedge Antilles, Biggs Darklighter, Ces "Doc" Ferriss, and Garven Dreis—the members of Red Squadron ready for a mission that preceded the Battle of Yavin.

Art by Kilian Plunkett. Empire #12 (2003)—and the collection Empire volume 2 (2004).

Designated Red Two during the Battle of Yavin, Wedge Antilles went on to become one of the Rebellion's greatest pilots, and eventually a general for the New Republic. He is particularly famous for his role as commander of Rogue Squadron, the pilots who were often given the Alliance's most dangerous assignments.

Art by Dave Dorman. X-Wing: Rogue Squadron #1 (1995).

The future Mrs. Skywalker Mara Jade, once known as "The Emperor's Hand," was Palpatine's foremost assassin. His death sent her on a hunt for Luke, unaware that she would eventually fall in love with the new leader of the Jedi

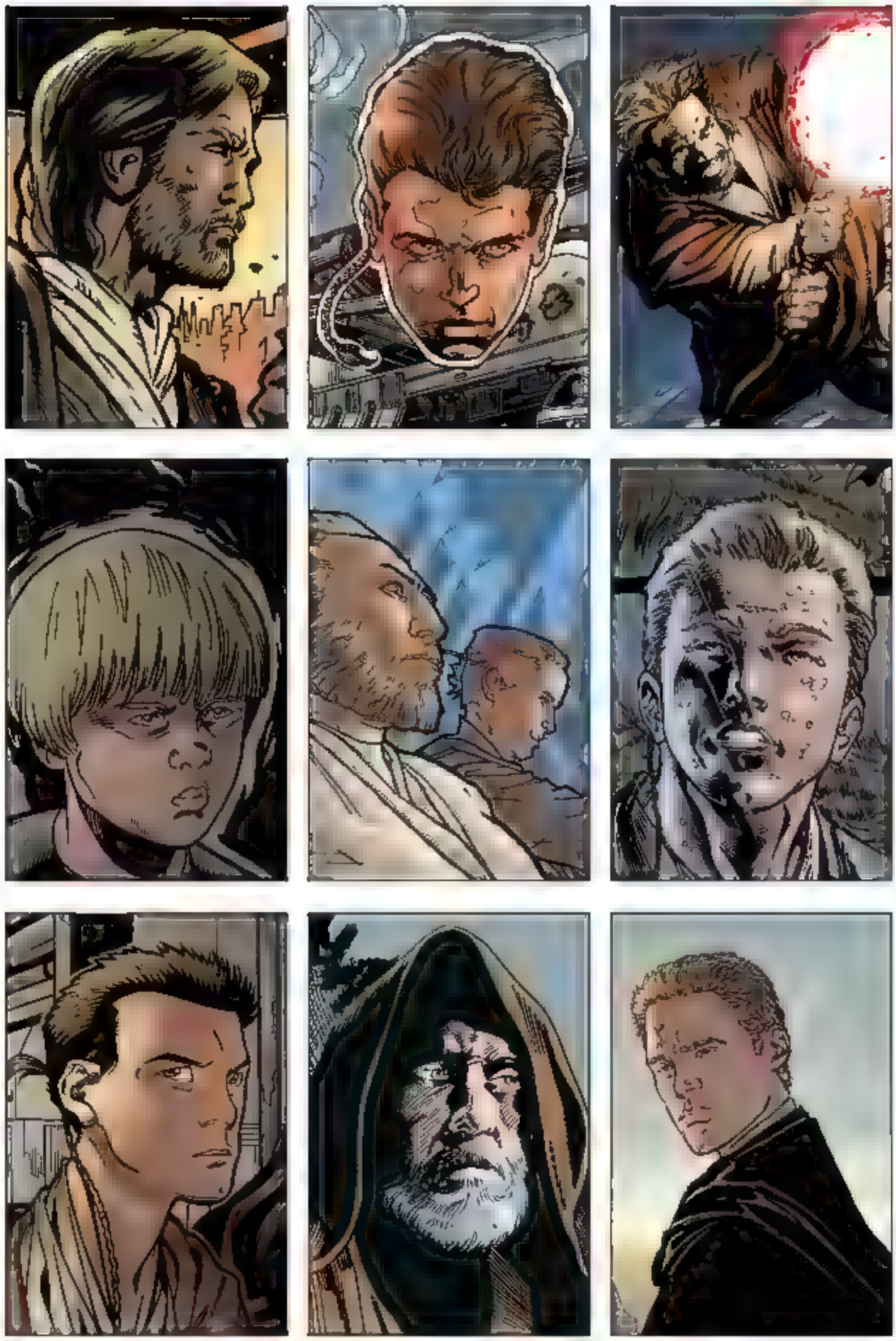
Art by Kilian Plunkett. Mara Jade: By the Emperor's Hand *#2 (1998),*

Art by Matthew Dauffrat. Heir to the Empire #4 (1996)

Jar Jar Binks: blundering fool, inadvertent hero, and eventually a pawn of the Sith (Jar Jar was the one who proposed to the Senate that Palpatine be granted special, near-dictatorial powers at the onset of the Clone Wars)

Art by Dave Dorman. Star Wars Tales #3 (2000).

OBI-WAN KENOBI AND ANAKIN SKYWALKER



They were the yin to each other's yang. Fans watched Obi-Wan grow from a Padawan learner to the consummate Jedi Master, and Anakin go from a slave boy to a powerful Jedi to, well, more on that later. But while they were together as Master and Padawan and as brothers in arms, they struck a balance that made them an unbeatable team. Obi-Wan listened to the voice of reason, Anakin heeded the call to action. From the planet-metropolis of Coruscant to the arena on Geonosis and back again, their exploits brought them to the attention of those in power ... both good and evil

After suffering a defeat by Obi-Wan early in the Clone Wars, dark Jedi Asajj Ventress became obsessed with destroying Kenobi—just as he became obsessed with bringing her to justice. In Ventress, Obi-Wan's fears that he was failing Anakin were made flesh

Art by Brian Ching, colored by Brad Anderson. Obsession #1 (2004)

Obi-Wan Kenobi fought many famous adversaries during his lifetime, including *three* Sith Lords: Darth Maul, Count Dooku, and Darth Vader. Here, and on the pages following, he fights his most notable non-Jedi opponent, the bounty hunter Jango Fett.

This page: art by Tsunco Sanda. Following pages, script by Henry Gilroy, pencils by Jan Duursema, inks by Ray Kryssing, colored by Dave McCaig. Episode II: Attack of the Clones #2(?)

FWUD

THWAK

KRRKK

FWIT

SHWP

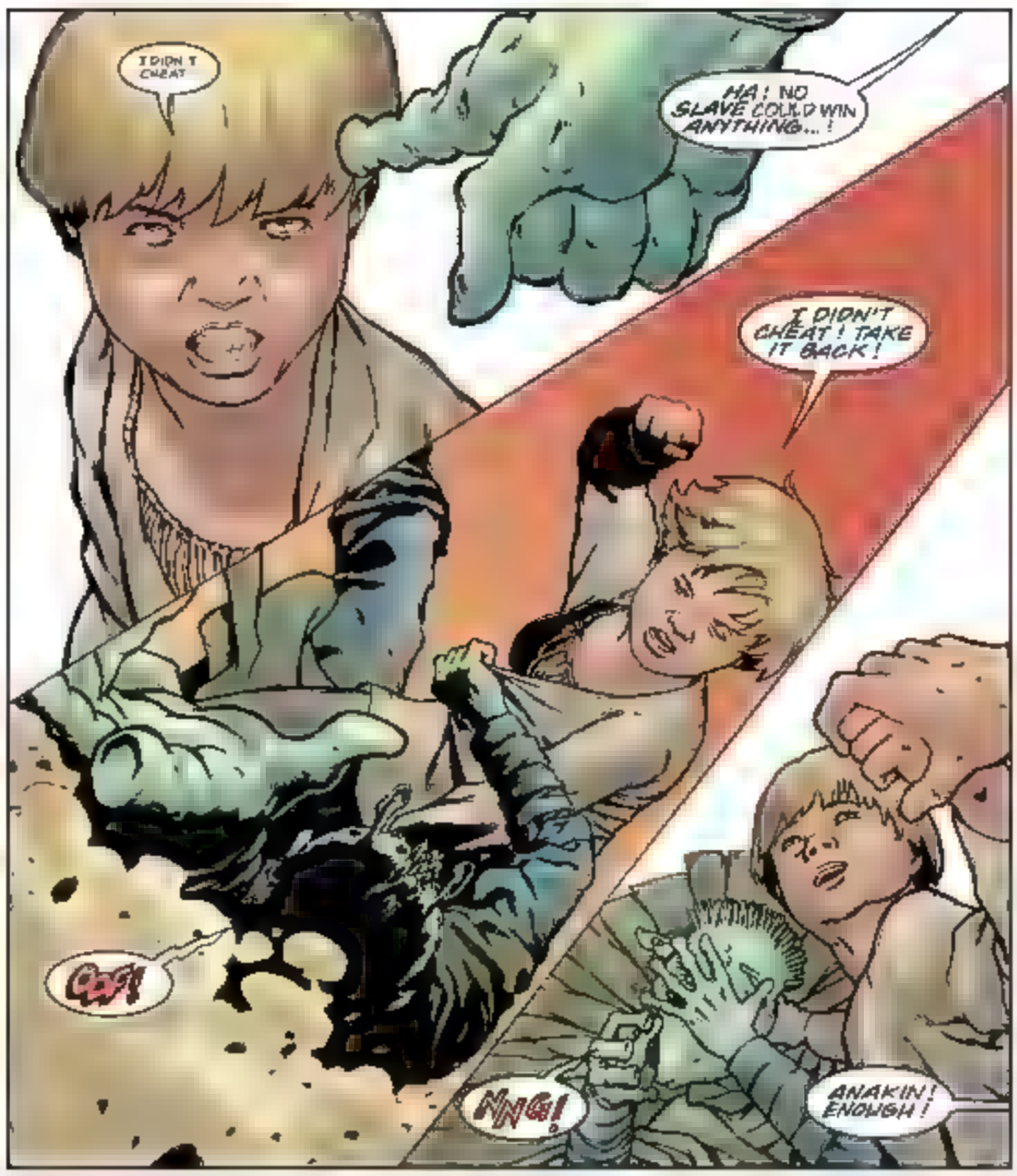
KROOM!

General Kenobi. After battling Jango Fett, Obi Wan's next assignment had him leading an army of Jango's clones against the Separatists in the Clone Wars

Art by Kev Walker. Republic *#55 (2003), collected in* Clone Wars *volume 3 (2004)*

Twenty some years later, Obi-Wan would find himself allied with new associates against an old enemy—and an old friend

This page: Art by Mathieu Lauffray. The Last Command *#1 (1997). Next page: Art by Ravenwood. From the graphic novel* Episode I: The Phantom Menace *(1999)*



"Fear leads to anger... anger leads to hate... hate leads to suffering."

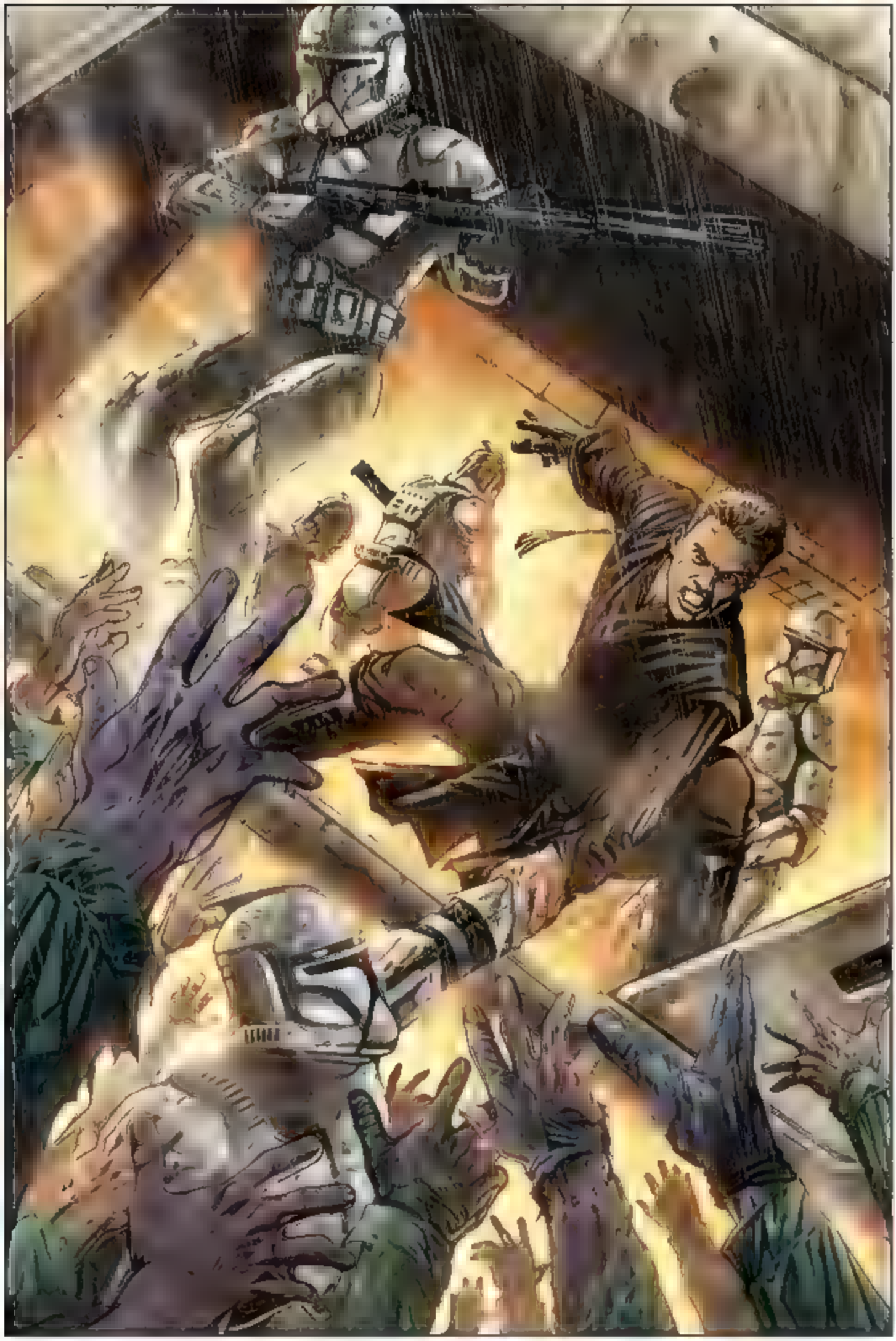
Top: script by Tom Truman, art by Robert Teranishi, colors by [illegible] Chuckry. Originally published in Episode I Adventures (1999), collected in Episode I Adventures (2000). Bottom: script by John Ostrander, pencils by Ian Churchill, inks by Jim Parsons, colors by Brad Anderson. Originally published in Republic #59 (2004), collected in Clone Wars Volume 4 (2004).

Finding love, forbidden though it might be, seemed to soften Anakin

Previous pages: art by Tsunao Sonoda. Episode I: "Attack of the Clones," issues #1 and #4 (2006). Script by Henry Gilroy; pencils by Jan Duursema and Roy Kressing; colored by Dave McCaig. Episode II: "Attack of the Clones" (2002).

THIS ISN'T RIGHT! I'M YOUR BEST PILOT!
IN YOUR OWN EYES, PERHAPS I SENSE TURMOIL WITHIN YOU, ANAKIN -- NOT PEACE. IS THERE ANYTHING YOU WOULD LIKE TO SHARE WITH ME?
NOTHING, MASTER.

but the secret of it strained his friendship with Ob. Wan



Whether in victory, or in retreat, the Clone Wars took a heavy toll on the Jedi—physically and spiritually. None seemed so affected as Anakin.

Previous page: art by Tomas Giorello: Republic #56 (2003). This page: art by Ian Edginton, colored by Brad Anderson: Republic #58 (2003).

Before the fall

Art by Brian Ching, colored by Brad Anderson. Republic #6 (2004)

VILLAINS AND ROGUES

DARTH VADER AND EMPEROR PALPATINE

One a boy of near-infinite potential and boundless rage—steered and controlled from an early age by a master schemer and deceiver whose machinations destroyed a Republic that had stood for thousands of years. The other the deceiver himself, wily, deceptively meek, always pulling strings from behind the scenes, yet brooding and powerful in his own right. Bound to one another by their thirst for power, they ruled the galaxy—until the master tried to destroy the son the apprentice had just begun to know

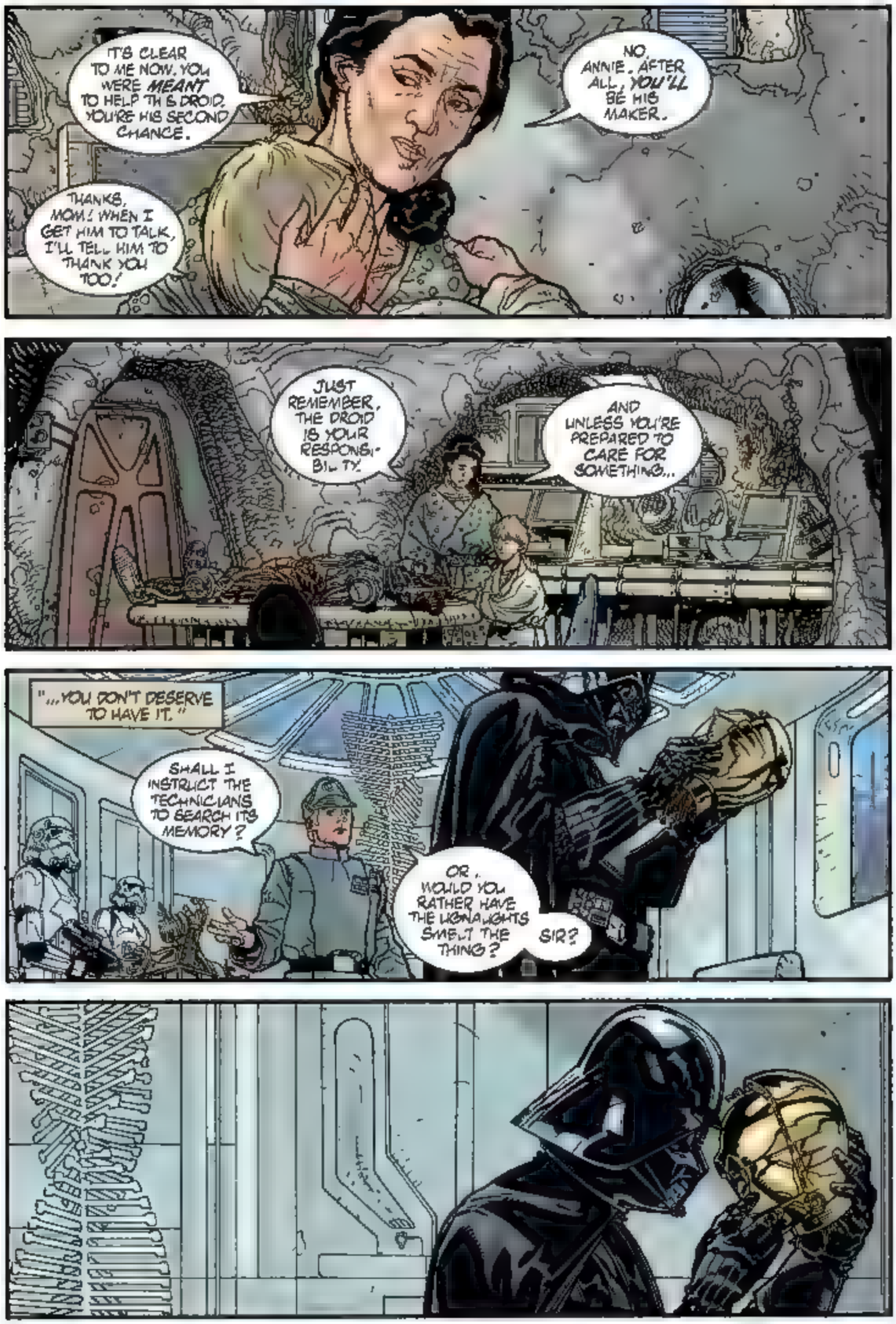
Previous page art by Udon Entertainment Star Wars Tales #17 (2003)

In a galaxy of iconic characters, there is one more instantly recognizable than any other, the icon's icon, if you will. Darth Vader. The story of *Star Wars* is Anakin/Vader's, after all, and every aspect of the character has become so closely associated with the mythos that Lucasfilm has used little more than Vader's labored, mechanical breathing in the soundtrack of the trailers for some of the films—that being enough to raise spontaneous applause from anticipatory audiences

Art by Igor Kordey, Star Wars Tales *#14 (1999)*

That Anakin had built C-3PO from spare parts was not known when the original trilogy was first released. But the events in *The Phantom Menace* suggested new possibilities for a moment on Cloud City that was *not* revealed in *The Empire Strikes Back*.

Art by Kilian Plunkett, coloring by Jason Hvam. Star Wars Tales *#6 (2000).*


IT'S CLEAR TO ME NOW. YOU WERE MEANT TO HELP THIS DROID. YOU'RE HIS SECOND CHANCE.
NO, ANNIE. AFTER ALL, YOU'LL BE HIS MAKER.
THANKS, MOM! WHEN I GET HIM TO TALK, I'LL TELL HIM TO THANK YOU TOO!
JUST REMEMBER, THE DROID IS YOUR RESPONSIBILITY.
AND UNLESS YOU'RE PREPARED TO CARE FOR SOMETHING...
"...YOU DON'T DESERVE TO HAVE IT."
SHALL I INSTRUCT THE TECHNICIANS TO SEARCH ITS MEMORY?
OR, WOULD YOU RATHER HAVE THE LIGHTS SMELT THE THING?
SIR?

Script by Ryder Windham, art by Kieran Plunkett, coloring by Dave McCaig, lettering by Steve Dutro. From the story "Thank the Maker" in Tales #6, later collected in Star Wars Tales volume 2 (2003).

Art by Francesco Ruiz Velasco. Empire #14 (2003), collected in Empire *Volume 3 (2004).*

Script by Scott Allie, pencils by Ryan Benjamin, inks by Thomas Arnold, colored by Dave Stewart. From Empire #3 (1998), subsequently collected in Empire Volume One.

Whether Vader is viewed in a moment of furious action

Art by Brian Horton. Empire *#3 (2002)*

...or caught in a reflective pause.

Script by Ron Marz, art by Brian Ching, colored by Michael Atiyeh. Empire #19 (2004), collected in Empire Volume 3 (2004).

there is never any question of his power. He is the Dark Lord

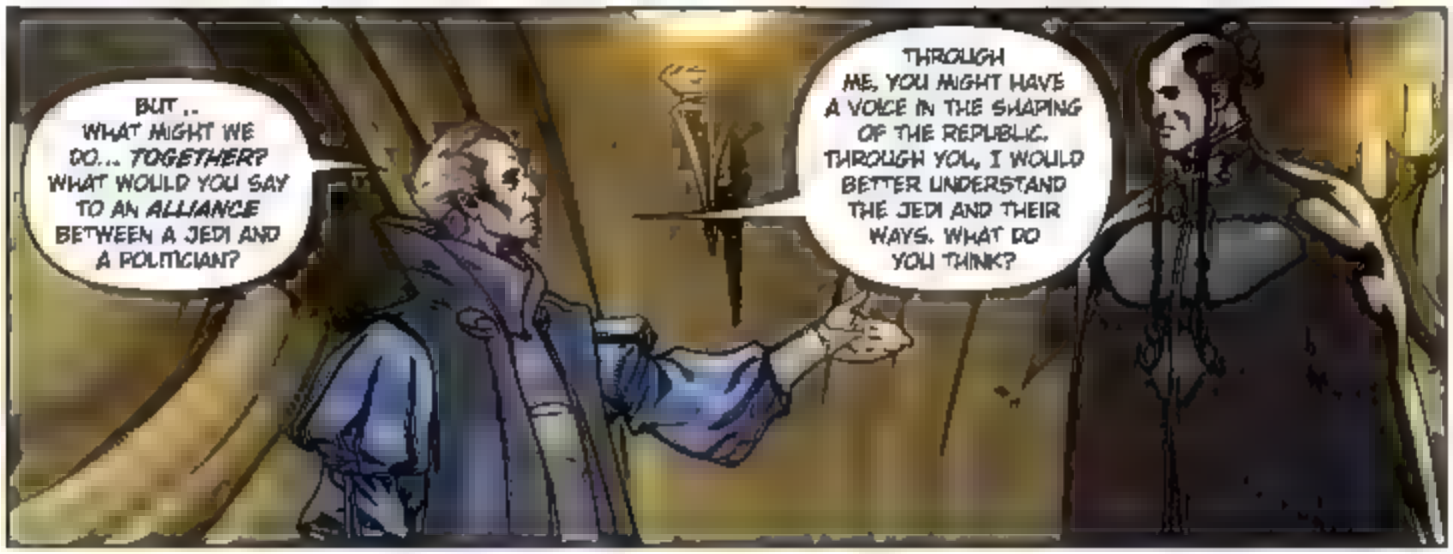
Script by Ron Marz, art by Claudio Castellini, colored by Gary Major, lettering by Jason Hoarn. From "Extinction," in Tales *#[illegible] (1999), collected in* Star Wars Tales *volume [illegible] (2003).*

Indeed, Vader's presence permeates the entire *Star Wars* saga

Previous art by A. Williamson, inks by Alan Nunis; colored by Steve Buccellato. Classic Star Wars #3 (1992). Next page art by Doug Wheatley. Empire #19 (2004).

A face only a Sith could love. His visage ravaged by his tapping into the dark side of the Force, Palpatine's plan for galactic dominance was successful, but at a price.

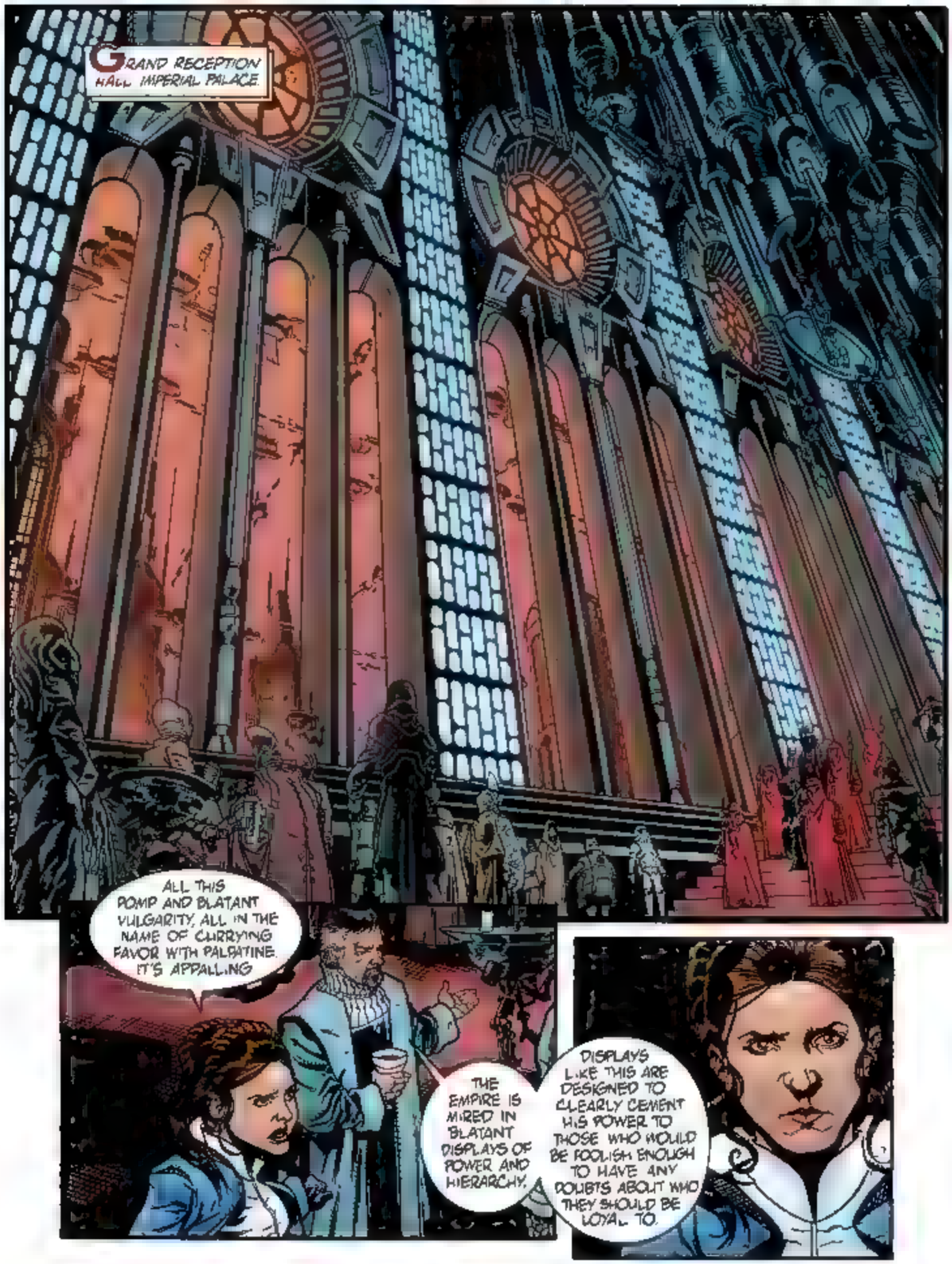
Art by Dave Dorman. The background painting for the image that appears on page 7 of this book. Wizard Ace Edition #13 (1997), a promotional comic book given away with issue #67 of Wizard magazine.


BUT... WHAT MIGHT WE DO... TOGETHER? WHAT WOULD YOU SAY TO AN ALLIANCE BETWEEN A JEDI AND A POLITICIAN?
THROUGH ME, YOU MIGHT HAVE A VOICE IN THE SHAPING OF THE REPUBLIC. THROUGH YOU, I WOULD BETTER UNDERSTAND THE JEDI AND THEIR WAYS. WHAT DO YOU THINK?

THE DESTINY OF THE SITH AND THE JEDI ARE INTIMATELY TIED UP IN YOUR PERSON, AND THIS CONCERNS BOTH FAITHS EQUALLY
THIS MIGHT BE THE BITTER OFFSPRING OF SOME FALLEN JEDI . . .
. . . PERHAPS THE HEIR OF SKYWALKER.

From Senator to Emperor, Palpatine was always the master manipulator. From Jedi Masters to his own apprentices, no one was exempt from his "handling."

Top: script by John Ostrander, art by Brandon Badeaux, coloring by Brad Anderson, lettering by Michael David Thomas. From Republic *#64 (2004). Bottom: script by Scott Allie, pencils by Ryan Benjamin, inks by Curtis Arnold, coloring by Dave Stewart, lettering by Michelle Madsen. From* Empire *#1 (2002), collected in* Empire Volume 1 *(2003).*


Grand Reception
Hall Imperial Palace.
All this pomp and blatant vulgarity, all in the name of currying favor with Palpatine. It's appalling
The Empire is mired in blatant displays of power and hierarchy.
Displays like this are designed to clearly cement his power to those who would be foolish enough to have any doubts about who they should be loyal to.

And few understood power—or even the *trappings* of power—as well as Palpatine

Script by Kathleen Wallace; art by Kevin Plunkett; colors by Dave Nestelle; lettering by Steve Dutro. From "First Impressions" in Star Wars Tales #5 (2003); collected in Star Wars Tales volume 4 (2004).

Even after his death in *Return of the Jedi*, Palpatine returned—as a cloned body inhabited by the Emperor's dark side spirit—to vex Luke, Leia, and the others. It wasn't until the events in *Empire's End* (set seven years after *Return of the Jedi*) that our heroes were finally rid of him.

Art by Dave Dorman. Dark Empire *#5 (1992)*

Art by Dave Dorman. Empires End #2 (of 9), 1995

SITH, GRAND MOFFS, AND OTHER MINIONS

On his path from politician to despot, Palpatine was surrounded by men, women, and aliens who turned his words into actions. Some embraced their master's goals of domination with greedy glee and became villains we could all love to hate. Others, possessing scant power or will of their own but existing in greater numbers, were ubiquitous symbols of the Empire—and cannon fodder in its war on freedom.

High on the list of popular villains is Darth Maul. Brooding and single-minded, quick to action and slow to speak, he was the embodiment of the Sith threat in *The Phantom Menace*. If writers and artists playing in George Lucas' sandbox, the Expanded Universe, have one universal regret, it is that Maul died too soon.

Art by Hugh Fleming. Episode I: The Phantom Menace *#3 (1999).*

In 2000, Dark Horse was fortunate enough to obtain the services of artist Drew Struzan—famous for producing the art for numerous film posters, including all of Lucasfilm's *Indiana Jones* series and several of the *Star Wars* films. His covers for the *Darth Maul* miniseries appear on the next four pages

You d dn't th.nk Maul's tattoos stopped at his neck, d.d you?

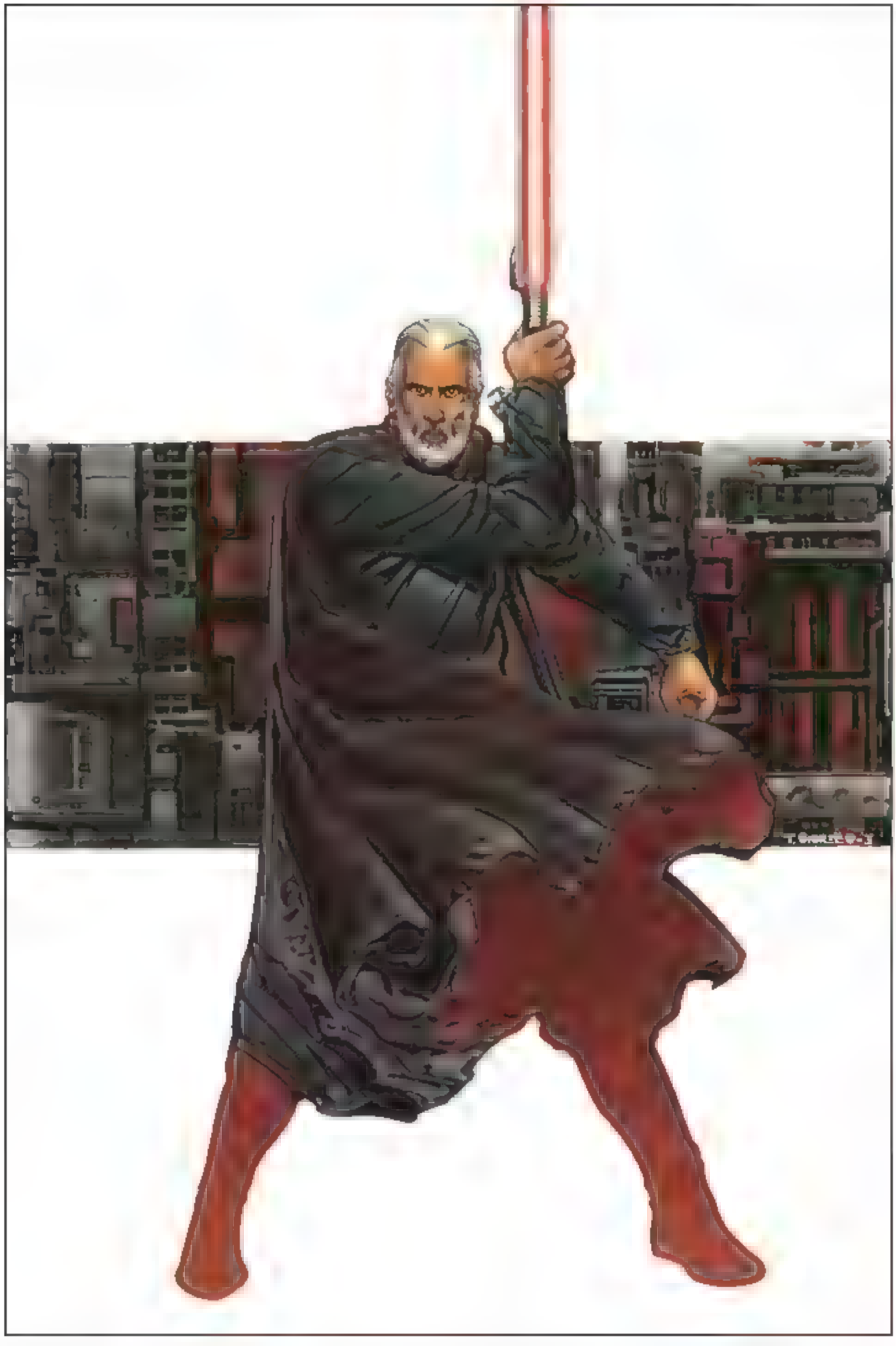
This page and facing: some of the action from the *Darth Maul* series. So hungry were comics readers and creators for more Maul that in 2001 Dark Horse produced an imaginary tale under Lucasfilm's *Infinities* label that twisted time and allowed Darth Maul and Darth Vader to fight one another for Sith supremacy. That story is collected in *Star Wars Tales* Volume 3

Script Ron Marz; pencils Jan Duursema; inks Rick Magyar; colors Dave McCaig; lettering Steve Dutro. Collected in Darth Maul *(2003)*

Maybe if the Mon Calamarian says, "please"?

After Maul's demise in *The Phantom Menace*, Darth Sidious looked to the ranks of ex Jedi for his next apprentice. More sophisticated, more calculating, and if anything deadlier than Maul, Count Dooku (a.k.a. Darth Tyranus) proved himself more than a match for the combined skills of Obi-Wan Kenobi and Anakin Skywalker in *Attack of the Clones*.

Art by Jan Duursema and Brad Anderson. Jedi: Count Dooku *(2002), collected in* Clone Wars *Volume 4 (2004)*



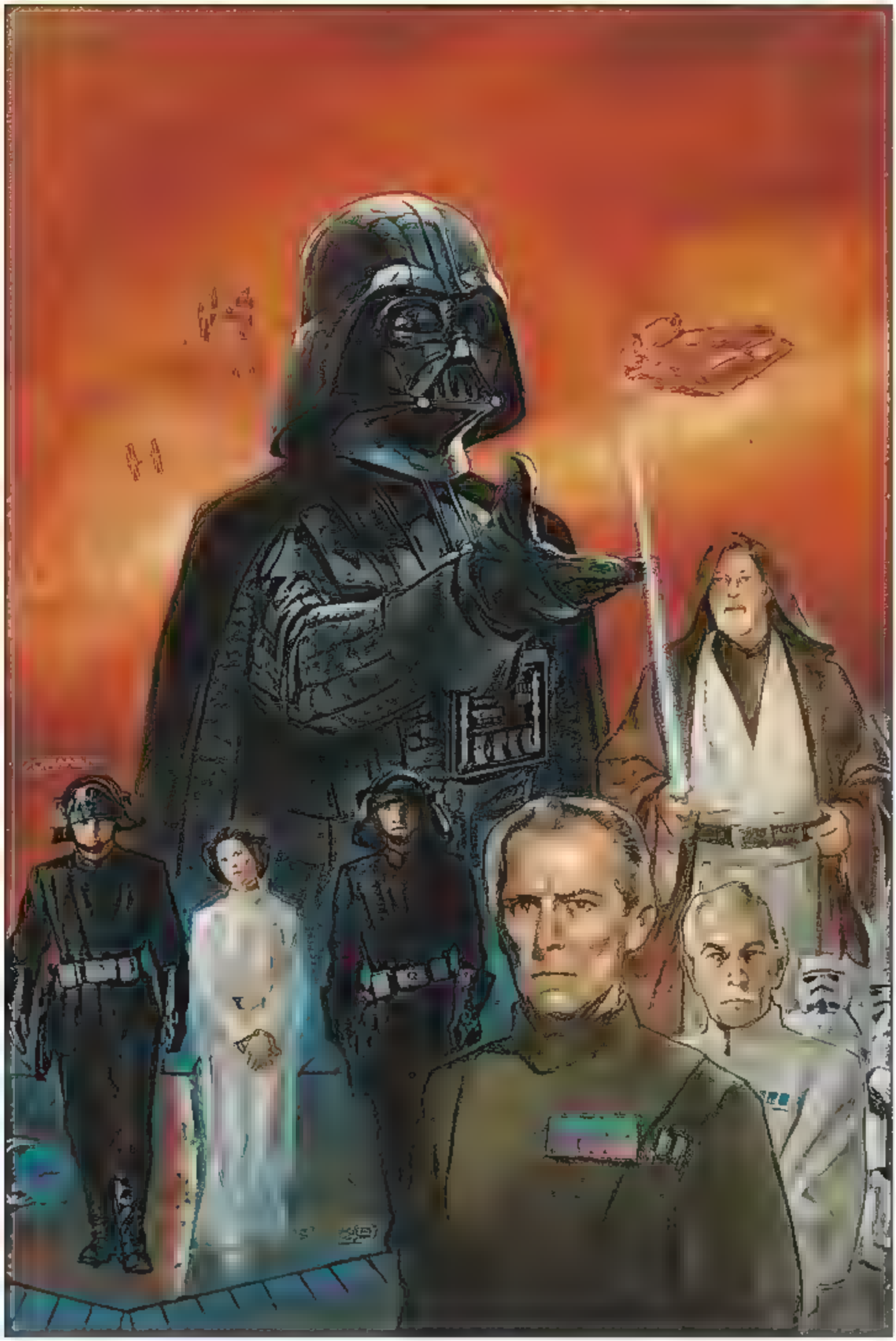
In *Attack of the Clones*, Dooku tried—unsuccessfully—to sway Obi-Wan to his dark path. In the stories told in the comics, Dooku had better luck with other Jedi, eventually surrounding himself with a cadre of dark Jedi who were anxious to do his evil bidding.

Art by Tomás Giorello. Clone Wars Volume 4 (2004)

ONLY THROUGH THE PROJECTION OF POWER DO WE BRING ORDER
THE INEFFICIENCIES OF NONSTANDARD PRACTICES, OF TRADE BARRIERS, OF RESTRICTIONS DUE TO CULTURES AND PROVINCIAL INTEREST ALL WILL BE SWEPT AWAY
THERE WILL BE ORDER THROUGH POWER

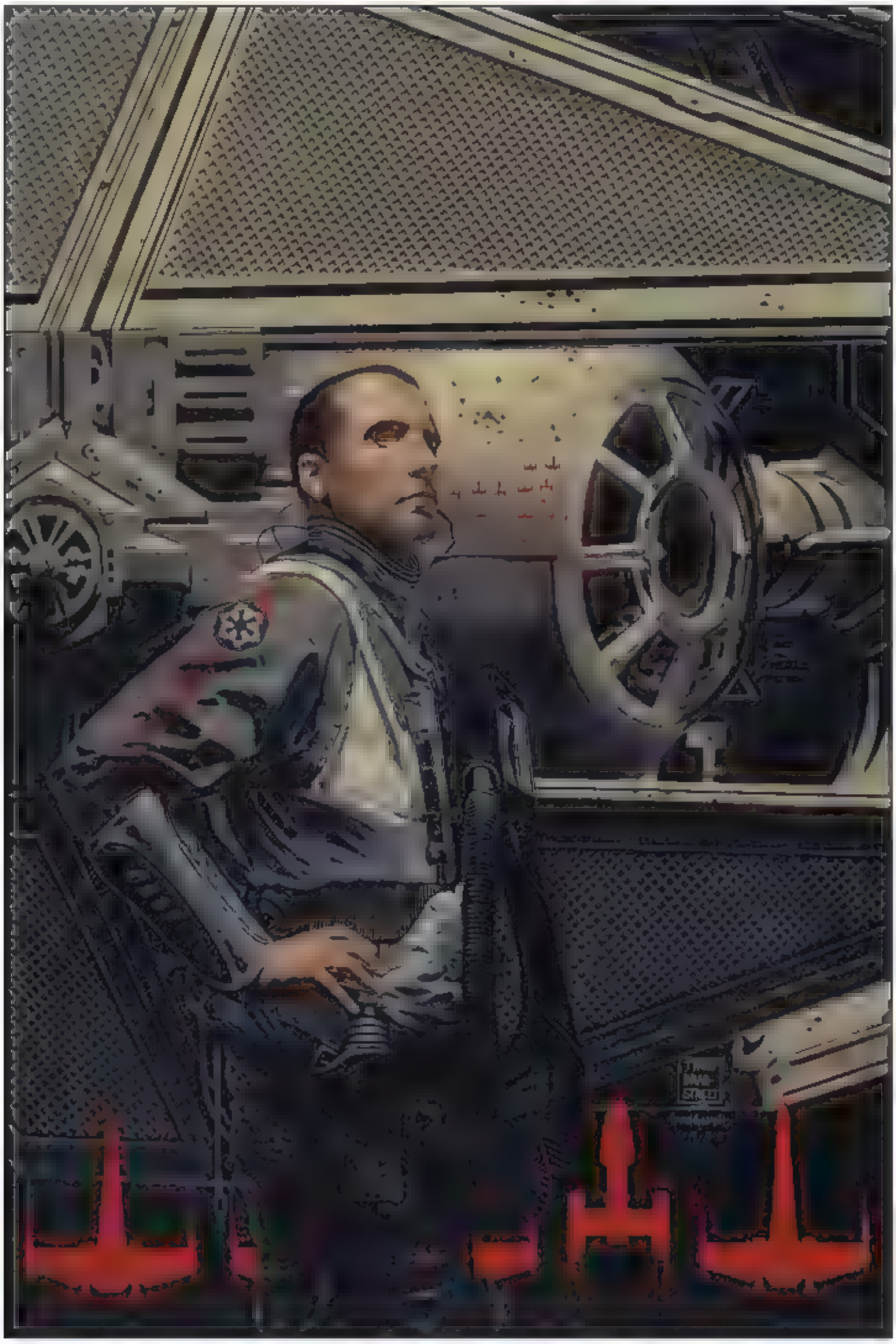
Though he lacked Count Dooku's dark side abilities, Grand Moff Tarkin was no stranger to the exercise of power. Here he addresses a graduating class of Imperial cadets—just a few short months before he issues the order for the destruction of Alderaan.

Above: script by John Ostrander, pencils by Jan Duursema, inks by Dan Parsons, colors by Brad Anderson, lettering by Michael David Thomas. From Count Dooku *(2003). Below: script by Dan Jolley, art by Cary Nord, colors by Chris Chuckry, lettering by Comicraft's Jason Arthur. From* Star Wars: Empire *#8 (2003), collected in* Empire *volume 2.*



It could be argued that Tarkin's acts were more despicable than Vader's, but that didn't prevent him (and everybody else) from being overshadowed by Vader's ominous presence

Art by Dave Dorman. The cover to A New Hope—Special Edition #3.



Some villains became heroes. Here we see the Empire's greatest pilot - Baron Fel - before his capture by, and defection to the Rebel Alliance. Fel epitomized the professional soldier, placing honor above duty. When the truth of the evil behind the Empire's rule became clear to him, he traded his TIE interceptor in for an X-wing and joined the Rebellion.

Art by Tim Bradstreet and Grant Goleash. X-Wing: Rogue Squadron - In the Empire's Service / 1999

Some villains remained villains to the end. Imperial Captain Loxa Hask gave the Alliance's Rogue Squadron a run for their money in their bid for a Mrissti cloaking device

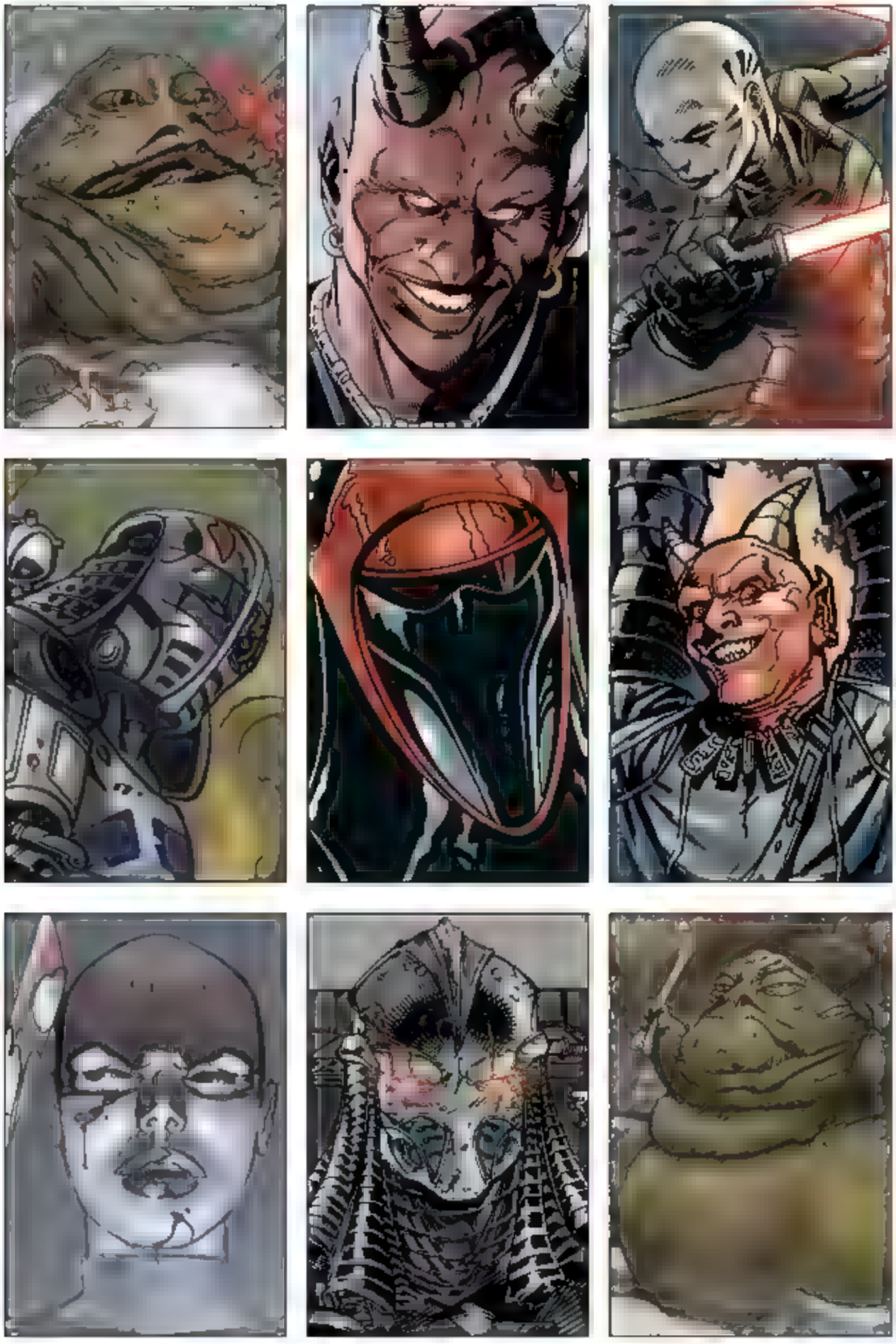
Art by Mathieu Lauffray X-Wing: Rogue Squadron *#6 (1996). Collected in* X-Wing: Rogue Squadron—The Phantom Affair *(1997).*

As commanding as Dark Lords, Grand Moffs, and Imperial officers might be, the real day-to-day muscle of the Empire was its stormtroopers. Heavily armed, identical, and intimidating behind their helmet visors, they were everywhere the Empire needed them to be—usually *en masse*

These two pages: art by David Michael Beck, colored by Brad Anderson. Above: Empire *#13 (2003). Facing page:* Empire *#16 (2004)*

These two pages, art by Dave Dorman. Above: from the graphic story album Dark Forces: Jedi Knight *(1998). Facing page:* X-Wing: Rogue Squadron *#4 (1996)*

OTHER VILLAINS AND ROGUES



Ranking below (but only just) the Sith and the Imperials, was another class of villains, often unaffiliated with any government, movement, or ancient religion. Some of these villains were genuinely evil, while others were simply morally ambiguous enough to overlook the suffering of others if there was a profit to be made

Asajj Ventress in her younger days. Adopted and trained by a Jedi Master who had crash-landed on her war torn homeworld of Rattatak, Ventress was discovered by Count Dooku. He convinced her that the Jedi had abandoned her now-deceased Master and turned her to the dark side for his own use

Art by Brian Ching, colored by Brad Anderson. Republic *#60 (2003).*

As a dark Jedi, Asajj became *Commander* Ventress, leading some of Dooku's droid armies against the forces of the Republic. Here she is seen alongside former bounty hunter turned Jedi killer Durge.

Art by Brian Ching, colored by Brad Anderson. Republic #52 (2004)

AND TODAY, I GET TO KILL FOUR OF YOU.
ADD TO THAT THE GUNGANS I ALREADY MURDERED, THE HOSTAGES I'M GOING TO KILL LATER, AND ALL THE NABOO WHO WILL DIE TOMORROW AND IT'S A DAMN GOOD WEEK.

Durge is talking about Jedi. That's Obi-Wan under his foot.

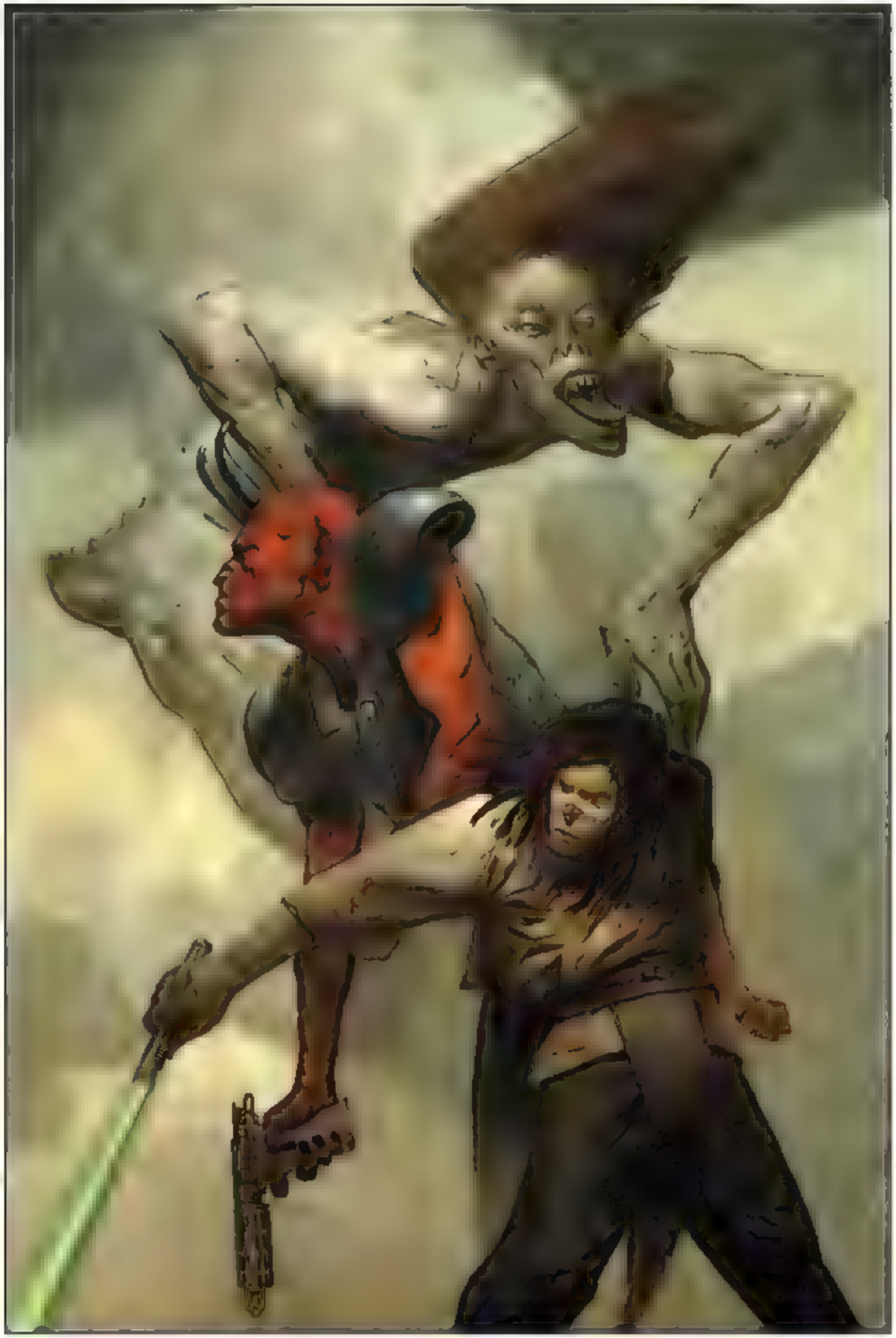
Script by Haden Blackman, pencils by Tomas Giorello, inks by Chris Arnold, colored by Brad Anderson, lettering by Digital Chameleon, from Republic #5 (2003) collected in Clone Wars Volume 1 (2003)

The instigator behind many plots, His Imminenseness, Jabba the Hutt

Art by Mark Harrison. Jabba the Hutt: The Hunger of Princess Nampi *(1995), collected in* Jabba the Hutt: The Art of the Dea

Thief, sneak, provocateur, cheat, and galaxy-class liar, Vilmarh Grahrk (known to his friends and enemies alike as "Vilhe") worked, at one time or another, for everyone from Darth Sidious to the Jedi—but always with an eye toward double-crossing his employers. A rogue, but an endearing one, he always managed to escape with his skin intact.

Art by Killian Plunkett, colored by Gary Major. Star Wars #1 (1998)



When Vitae encountered Quinlan Vos, a Jedi who had lost his memory, he delighted in manipulating what he liked to call his "pet Jedi." The fun lasted until Master Vos got his memory back

Art by Jon Foster. Star Wars #34 (2001)

The man who would be emperor. Carnor Jax was the best of Palpatine's elite Imperial Guards. Some seven years after the events in *Return of the Jedi*, Jax's greed for power—and the discovery of his own slight abilities with the Force—led him to betray his cloned master and his fellow guardsmen.

Art by Dave Dorman. Crimson Empire (1997)

In his bid for control over the remnants of Palpatine's empire, Jax surrounded himself with specially trained, black-clad stormtroopers.

Art by Dave Dorman. Crimson Empire #5 (1998), collected in the graphic novel Crimson Empire (1998)

Camor Jax's one mistake was allowing Kir Kanos—also an Imperial Guard—to survive the ambush that killed their fellows. Loyal to the memory of the dead Palpatine and the honor of the squad, Kanos made it his mission to destroy Jax ... and any who stood with him.

This page and facing, art by Dave Dorman. Above: Crimson Empire *#1 (1997). Facing:* Crimson Empire *#3 (1998).*

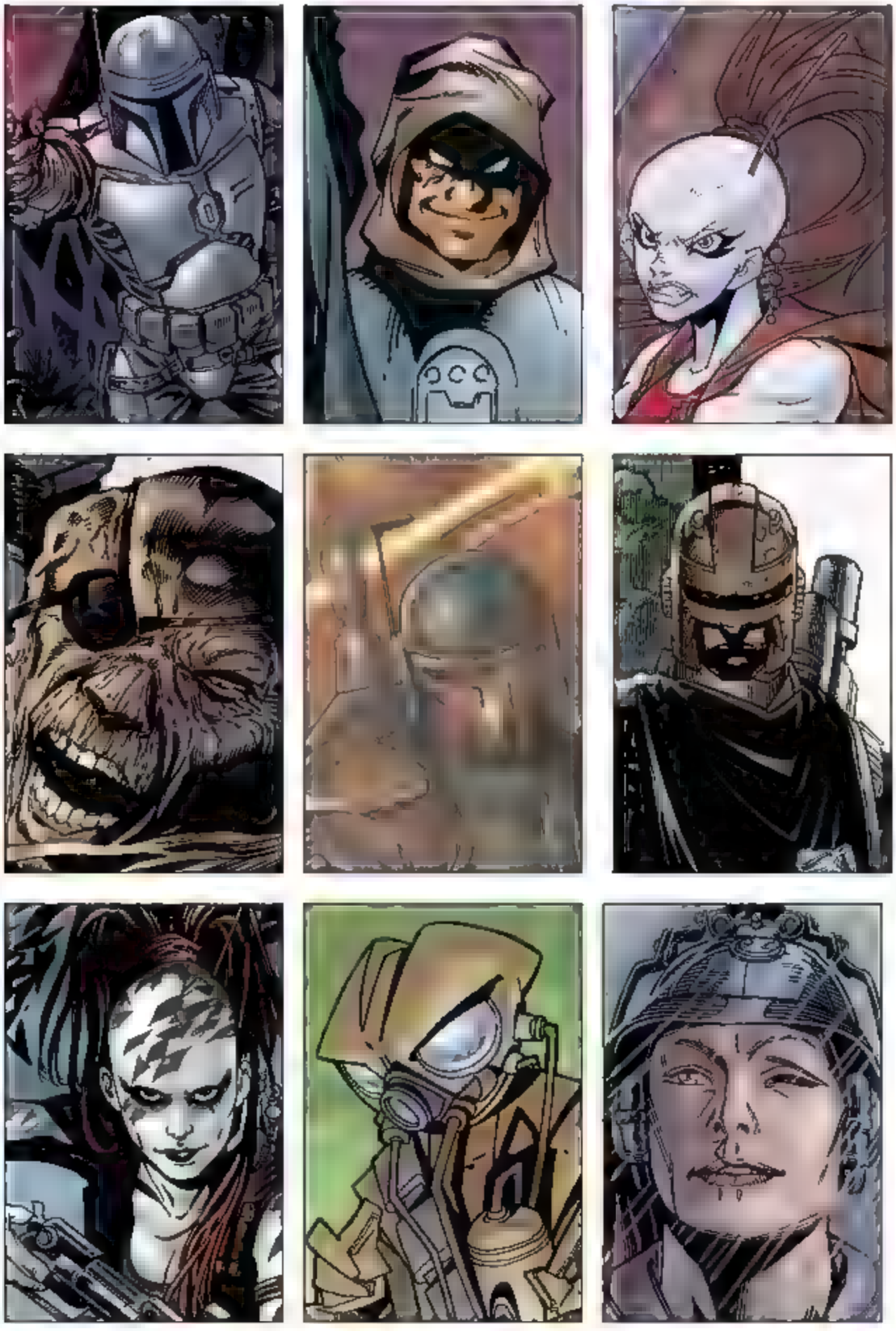
Though by this time both were deceased, the past actions of Palpatine and Vader informed the choices made by all of the players in *Crimson Empire*. (Note: that's not Jabba, it's Grappa, a major power in the criminal organization Black Sun.)

Art by Dave Dorman. Star Wars Handbook #2: Crimson Empire *(1999)*

After Carnor Jax's short-lived reign had ended, an Imperial Interim Council—whose members had been secretly involved in Jax's plot against Palpatine—became the focus of Kir Kanos' vendetta. (Note: the character on the far left was modeled on Lucasfilm's own Lucy Wilson.)

Art by Dave Dorman. Crimson Empire II: Council of Blood *#1 (1998).*

BOUNTY HUNTERS



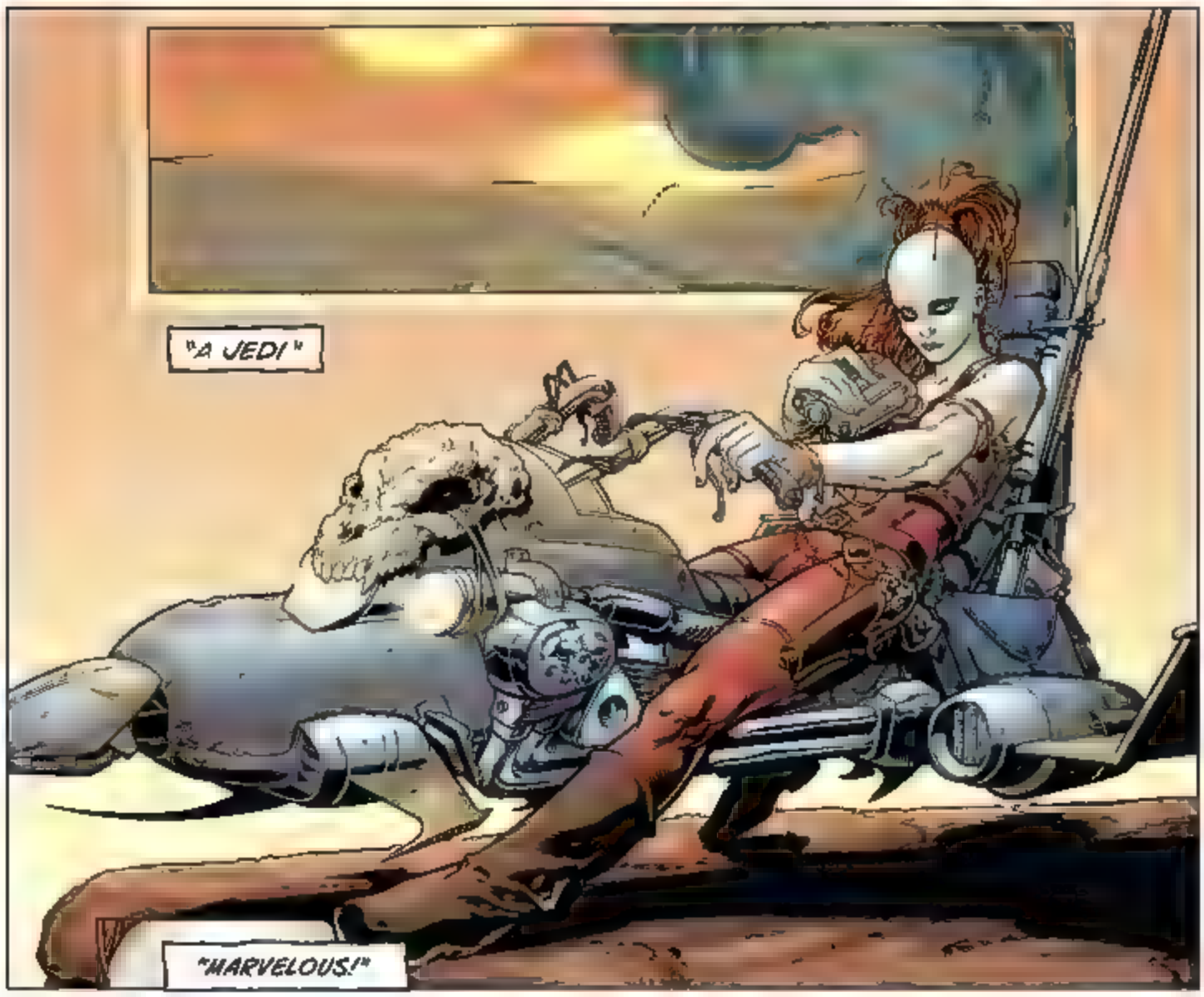
Some of the most famous characters in the Star Wars mythos are bounty hunters—men, women, and aliens living on the fringes of the law, and hunting their fellow sentients for a living.

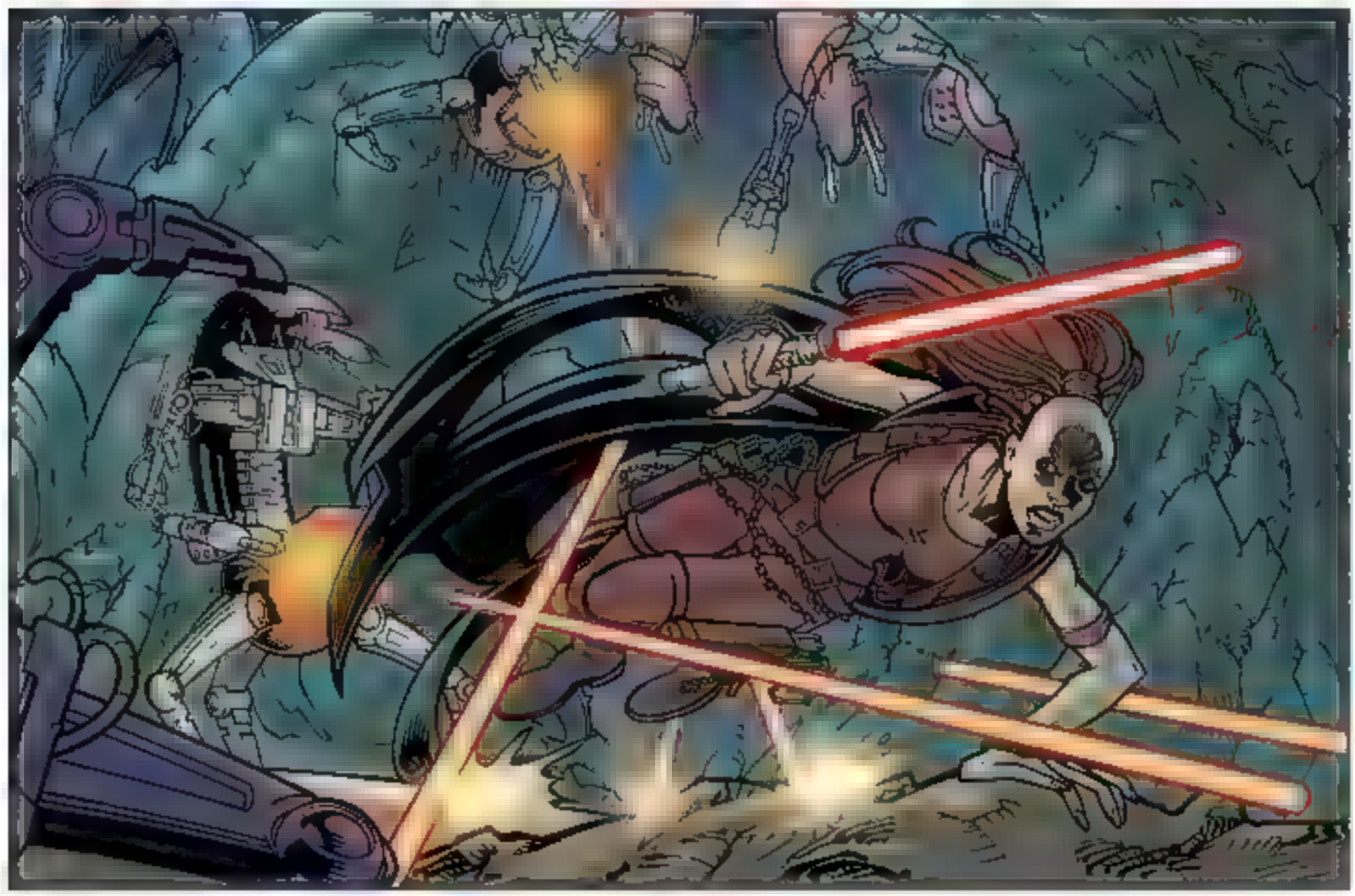
With a bounty on his head for the assassination of Carnor Jax, former Imperial Guard Kir Kanos made a name for himself as bounty hunter Kenax Kil so that Kil would be hired to track down Kanos, thus assuring that he, Kanos, would never be found. Confused yet?

Art by Doug Wheatley, colored by Dave McCaig. Bounty Hunters: Kenax Kil, 1999.

Once a Jedi Padawan herself, bounty hunter Aurra Sing's specialty was killing Jedi for fun and profit (she had quite a collection of trophy lightsabers). However, she was adept at dealing with other adversaries, as well

Art by Jon Foster. Star Wars #29 (2001)



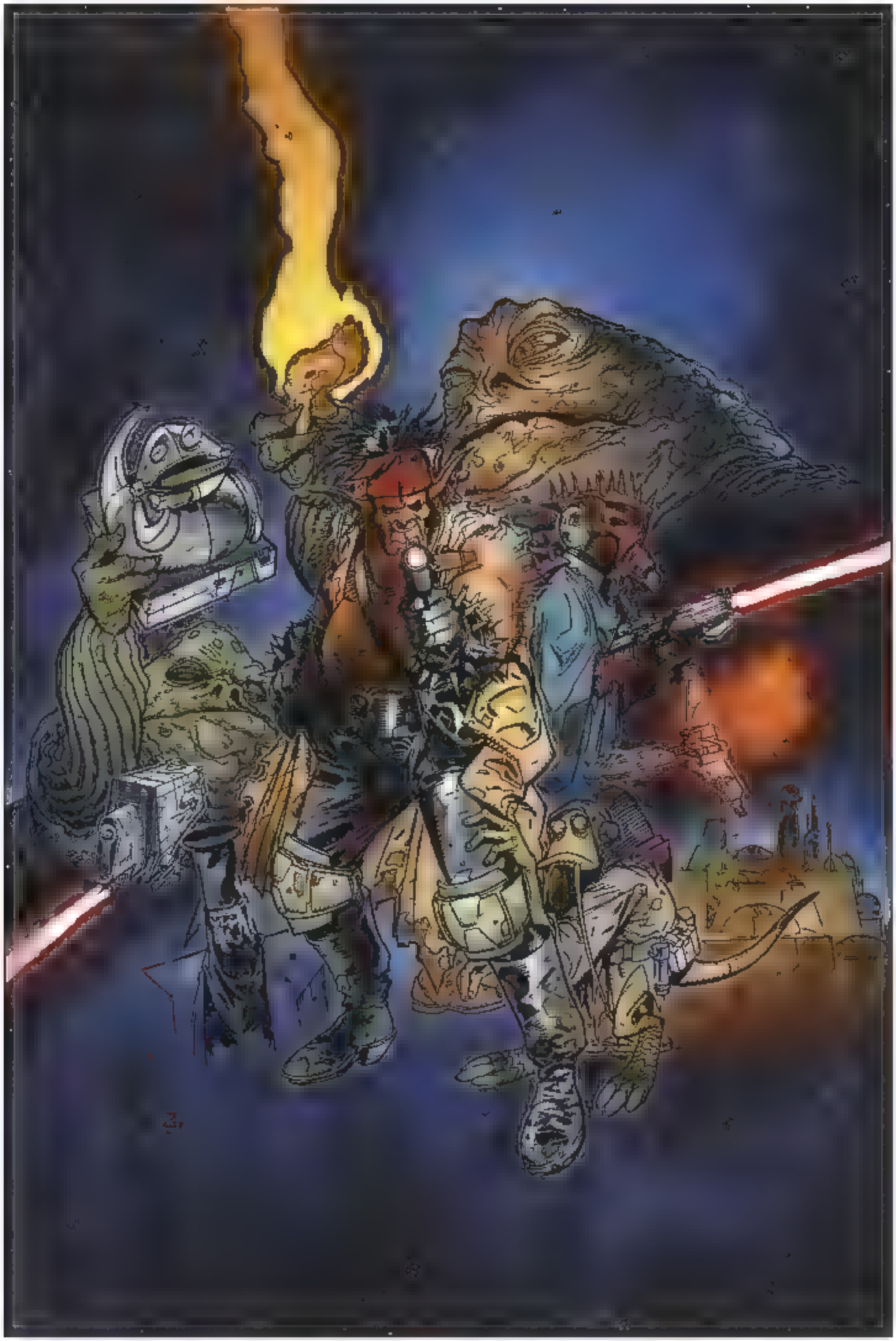


Top: script by Tim Truman, pencils by Ron Perazza, inks by Mark Pajarillo, colored by Dave Mccaig. From Star Wars *#7 (1999). Collected in* Outlaws *(2003). Bottom: script by John Ostrander, pencils by Cassidy Fowler, inks by Christian Gossett, colored by Dave Mccaig. From* Star Wars *#29 (2006). Collected in* The Hunt For Aurra Sing *(2007).*

Aurra's Jedi hunting ways eventually landed her in prison—but never for very long. A resourceful survivor, for a while she even possessed Jango Fett's ship *Slave I*—after Jango lost his head in *Attack of the Clones*

Made famous by their brief appearances in *The Empire Strikes Back*, bounty hunters 4-LOM (left), Dengar (center), and Bossk (right) were a continuing source of danger for the heroes of Yavin. The surprise here is that the guy wearing the handcuffs and the Corellian Bloodstripe trousers (Second Class) isn't Han Solo—it's Lando Calrissian.

Art by Alan Gabbana, Bounty Hunters' Secondhand Wares (1999)



While not technically bounty hunters, Jabba's henchmen Big Gizz and Spiker were willing to take on virtually any unscrupulous job, no questions asked.

 Art by Kilian Plunkett The Jabba Tape *(1998)*

Some bounty hunters lived longer than others because they knew that some bounties just weren t worth the risk..

Art by Brian Chung, colored by Brad Anderson. Republic #62 (2004).

Clockwise from lower left: 4-LOM, Dengar, Aurra Sing, Kenix Kil, Bossk, and the most famous bounty hunter in the galaxy, Boba Fett. Much was made of Fett's association with "Mandalorian Commandos" in the Expanded Universe before George Lucas revealed the truth of his origins in *Attack of the Clones*. Fans (and comic book editors) are still trying to sort it out.

 Art by Dave Dorman. Bounty Hunters *(2000).*

Though he had only a couple of lines in *The Empire Strikes Back*, and was done away with in the first twenty minutes of *Return of the Jedi*, fan interest in the mysterious, helmeted bounty hunter continued to run high. Eventually it was learned that Fett clawed his way out of the Sarlacc pit into which he'd fallen and returned to strike fear into the hearts of those with a price on their heads.

124 *Script by Beau Smith; pencils by Mike Wieringo, Jr.; inks by Rich Nelson; coloring by Dave McCaig; lettering by Steve Dutro. From the story "Outlaw Bus Never Outgunned" in Star Wars Tales # (2001); collected in Tales Volume 2 (2002).*

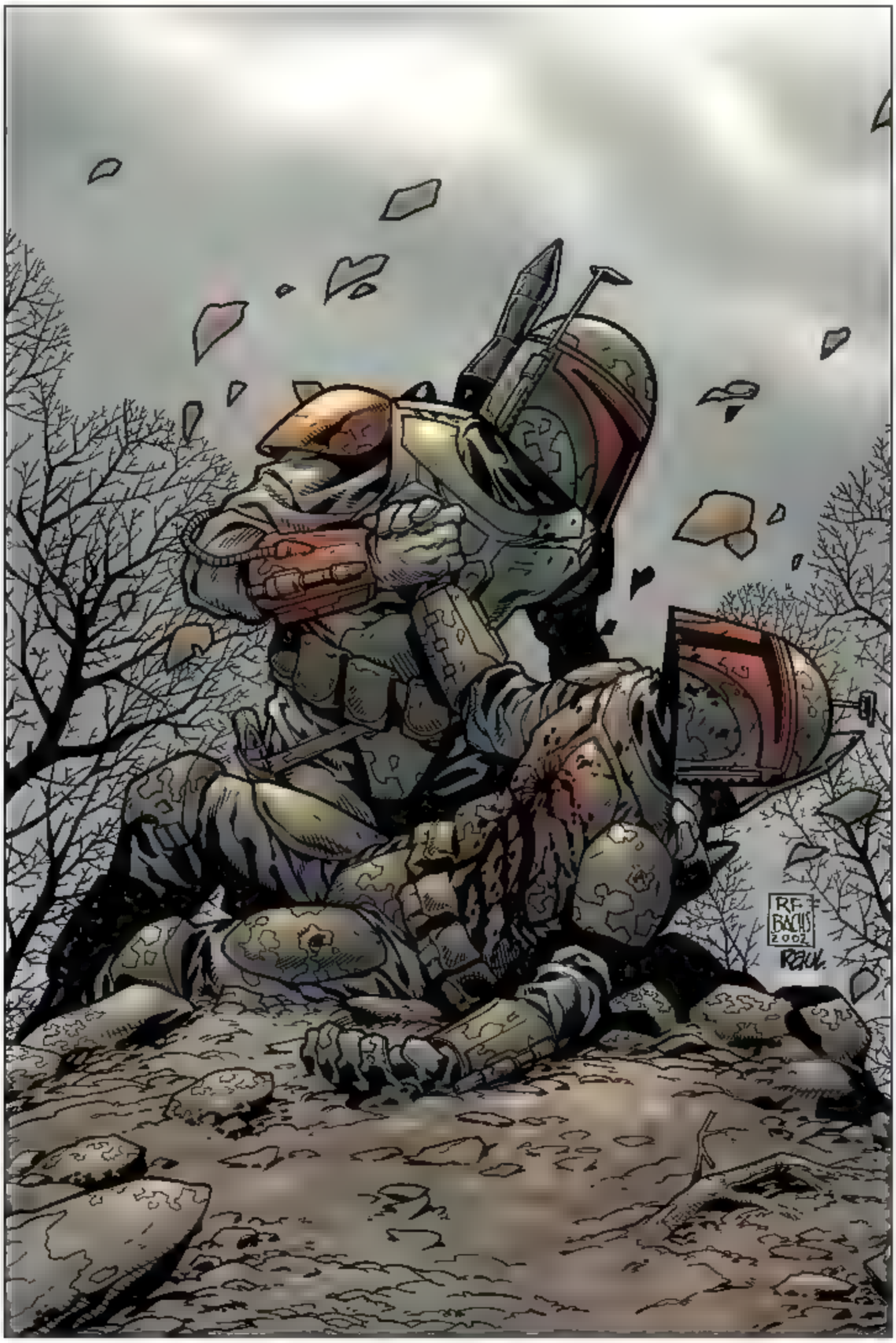
Fett did his share of work for the Empire, but he was a free agent, and was occasionally hired for jobs that put him at odds with the powers that be

Art by Ken Kelly. Boba Fett: Enemy of the Empire *#1 (1999), collected in the graphic novel of the same name (1999).*

126 *Art by Dave Dorman.* Dark Empire II *#2 © 1995*

While Boba, Jango's clone, became famous—and feared—throughout the galaxy, Jango Fett's most important legacy was without a doubt his contribution to the creation of the clone army first seen in *Attack of the Clones*

Art by Francesco Rui Velhasco, Star Wars Tales #7 (2001)



No, you're not seeing double, and neither one of those characters is Boba Fett. It's actually Jango Fett cradling his dying Mandalorian mentor and commanding officer Jaster Mereel, from a scene early in Jango's career—before he went solo as a bounty hunter

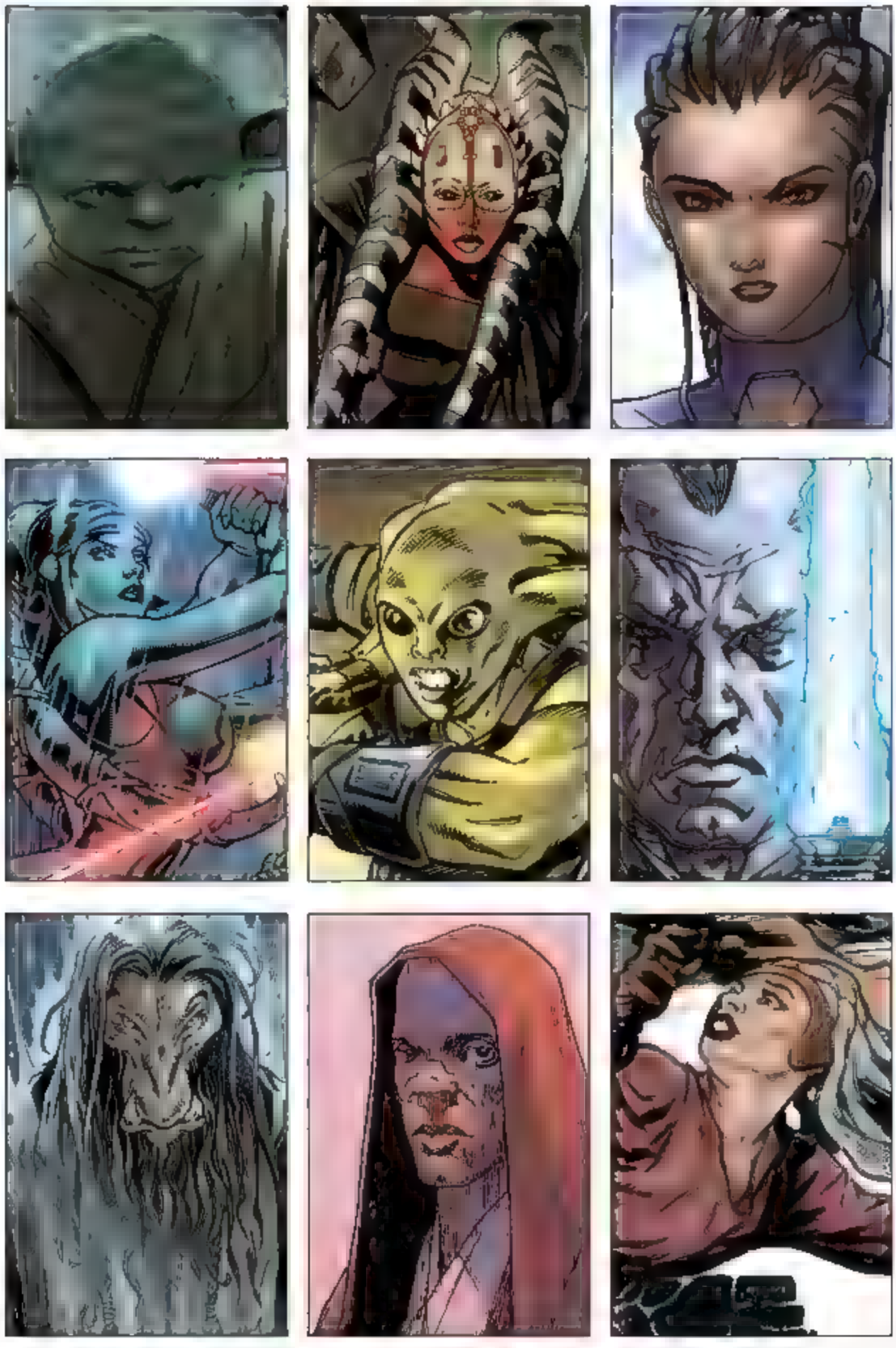
Pencils by Ramon Bachs, inks by Rain Fernandez, colored by Edgar Delgado. Issue #2 of Jango Fett: Open Seasons *(2002), collected later that same year.*

Jango was selected as the DNA donor for the clone army after single handedly besting a number of Jedi before finally being captured by then-Jedi Master Dooku. When asked how it was Fett managed to kill twenty Jedi, Dooku replied, "With his bare hands."

Art by Ian Drummond, colored by Brad Anderson. Republic #68, 2004

THE JEDI

THE PROTECTORS OF THE REPUBLIC



For a thousand generations, they were the champions of the Old Republic. Though their origins are shrouded in the dimness of time, and the details of their fall are yet to be revealed, there is not a kid (or an adult) who has seen the *Star Wars* films who hasn't wished to be a Jedi. More than mystic do-gooders in robes, the Jedi were akin to samurai monks. Calm in the face of adversity but ready for any danger, every Jedi was equipped with mysterious Force powers and the best invention in science fiction and fantasy, bar none—a lightsaber

Previous page: art by David Michael Beck. Jedi Council: Acts of War (2001).

Think *Star Wars* is confined to the forty-some-year span encompassed by the films? Not so. One of the earliest projects in which Dark Horse embarked was set four thousand years prior to the events in *A New Hope*. Yoda himself is only about nine hundred years old.

Art by Hoon. Jedi: Yoda *#2004*

The (Jed.) Knights of the Old Republic faced threats from the Sith, evil conquerors known as the Krath, and from their own delvings into the dark side of the Force. The rise, fall, and redemption of Jedi Dlic Qel-Droma became an epic saga

Art by Dave Dorman. Tales of the Jedi #1 (1993).

In those far-flung days, the Jedi were often called upon to be warriors more than diplomats.

 Art by Hugh Fleming. Tales of the Jedi: Dark Lords of the Sith *#5 (1995)*

But some found peace, in the end

Art by Alexander McDermott. Tales of the Jedi: Redemption I (2006)

Though cut short by Darth Maul's lightsaber, Qui-Gon Jinn's life was not in vain. The lessons he taught as Padawan, Obi-Wan Kenobi became central to the destruction of the Empire and the redemption of Anakin Skywalker. Next page: The leader of the Jedi Council during the Clone Wars, Mace Windu, embodied the ideal combination of reasoned cool and decisive, lightning fast action.

Art by Tom Bradstreet, Episode I: Jedi Counselor, 1999. Colored in Episode I Adventures, 2000. Next page art by Carlo Arellano, Clone Wars volume 1, 2003.

Jedi came in all shapes and sizes—and were recruited from nearly every sentient species in the galaxy. On this spread we have Wookiee Master Tyvokka and Master A'Sharad Hett. Hett lived with the Tusken Raiders (though he himself was human), and adopted many of their ways. After the events in *Attack of the Clones*, his relationship with Anakin Skywalker was somewhat strained

This page art by Jan Duursema, colored by Dave McCaig. Star Wars #37 (2001), collected in The Stark Hyperspace War *(2003). Next page art by Ken Kelly. Star Wars #10 (1999), collected in* Outlander *(2004).*

The mysterious Jedi known to many only as "the Dark Woman," had a special desire to see bounty hunter Aurra Sing brought to justice: the Dark Woman had been Aurra's Master when she was a Jedi in training.

Art by Jon Foster. Star Wars #[illegible] (2001), collected in The Hunt for Aurra Sing *(2002).*

Artist Tsuneo Sanda's movie poster treatment for *Attack of the Clones*. Originally commissioned for the cover to the graphic novel movie adaptation, it was replaced at the last minute by artist Drew Struzan's official poster image. Sanda's image appeared in *Star Wars Tales* #12 (2002)

"A Jedi shall not know love." But apparently nobody said anything about making out... Above, Aayla Secura receives an assist from fellow Jedi Kit Fisto. Below, Jedi-gone-bad Quinlan Vos and his ah, er, friend Khaleen Heniz

Top: script by Dave Land, pencils by Adriana Melo, inks by Fabio Laguna, colored by Chris Blythe, lettering by Steve Dutro. From "Tides of Terror" in Star Wars Tales *#14 (2003), collected in* Tales Volume 4 *(2004). Bottom: script by John Ostrander, art by Jan Duursema, colored by Brad Anderson. From* Jedi: Count Dooku *(2003), collected in* Clone Wars Volume 4 *(2004).*

Aayla Secura again. George Lucas liked the look of Aayla so much that he inserted her into *Attack of the Clones*. It's a good thing creative team John Ostrander and Jan Duursema didn't kill her off as they had originally planned

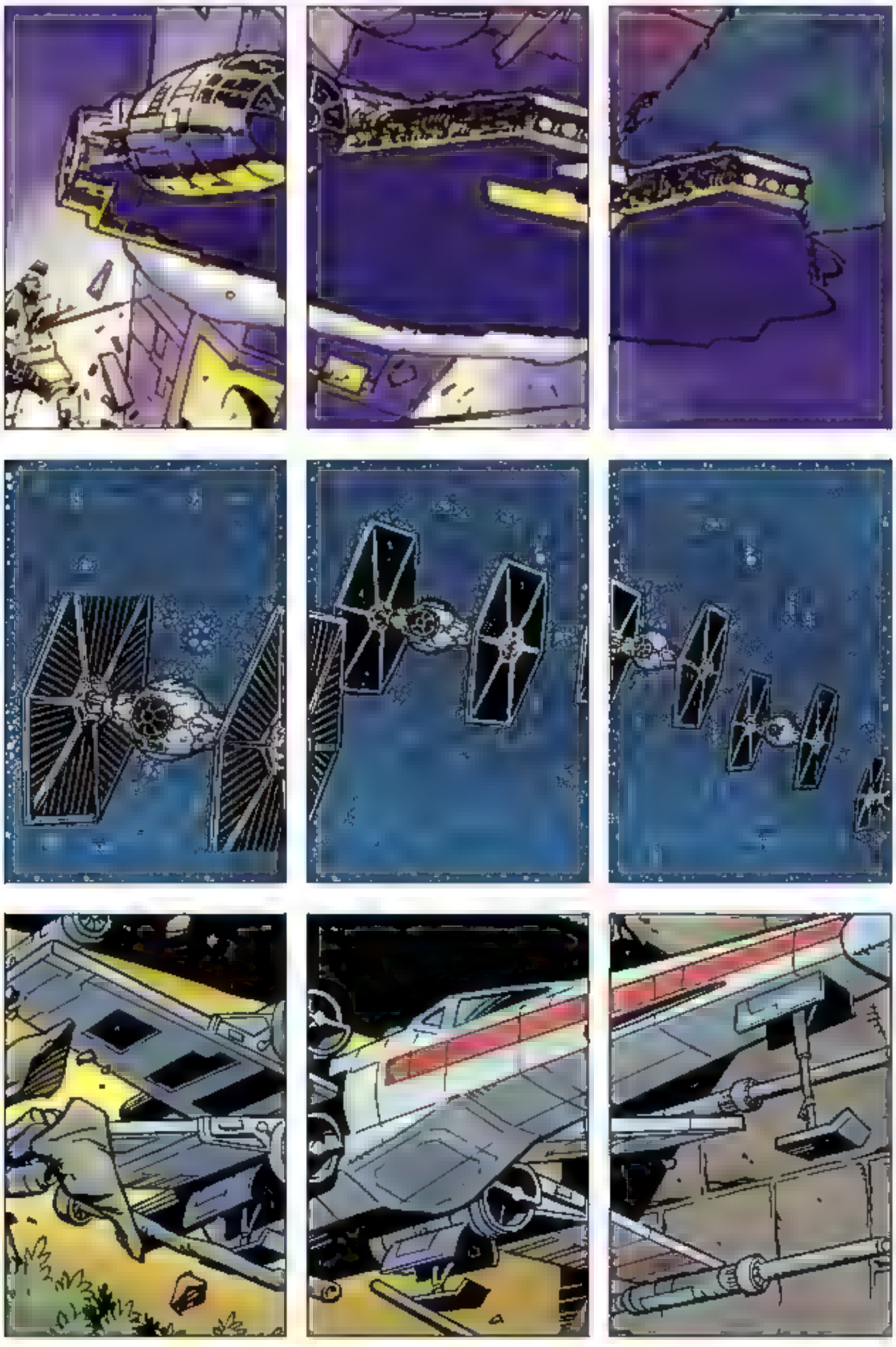
Art by Jon Foster. Star Wars #33 (2001)

The Jedi legacy lives on. Some eight years after the events in *Return of the Jedi*, Luke Skywalker's pupils face a do or die challenge. If they survive, they will have proved themselves worthy of the title Jedi.

Art by David Michael Beck. The graphic novel Jedi Academy: Leviathan *(2000)*

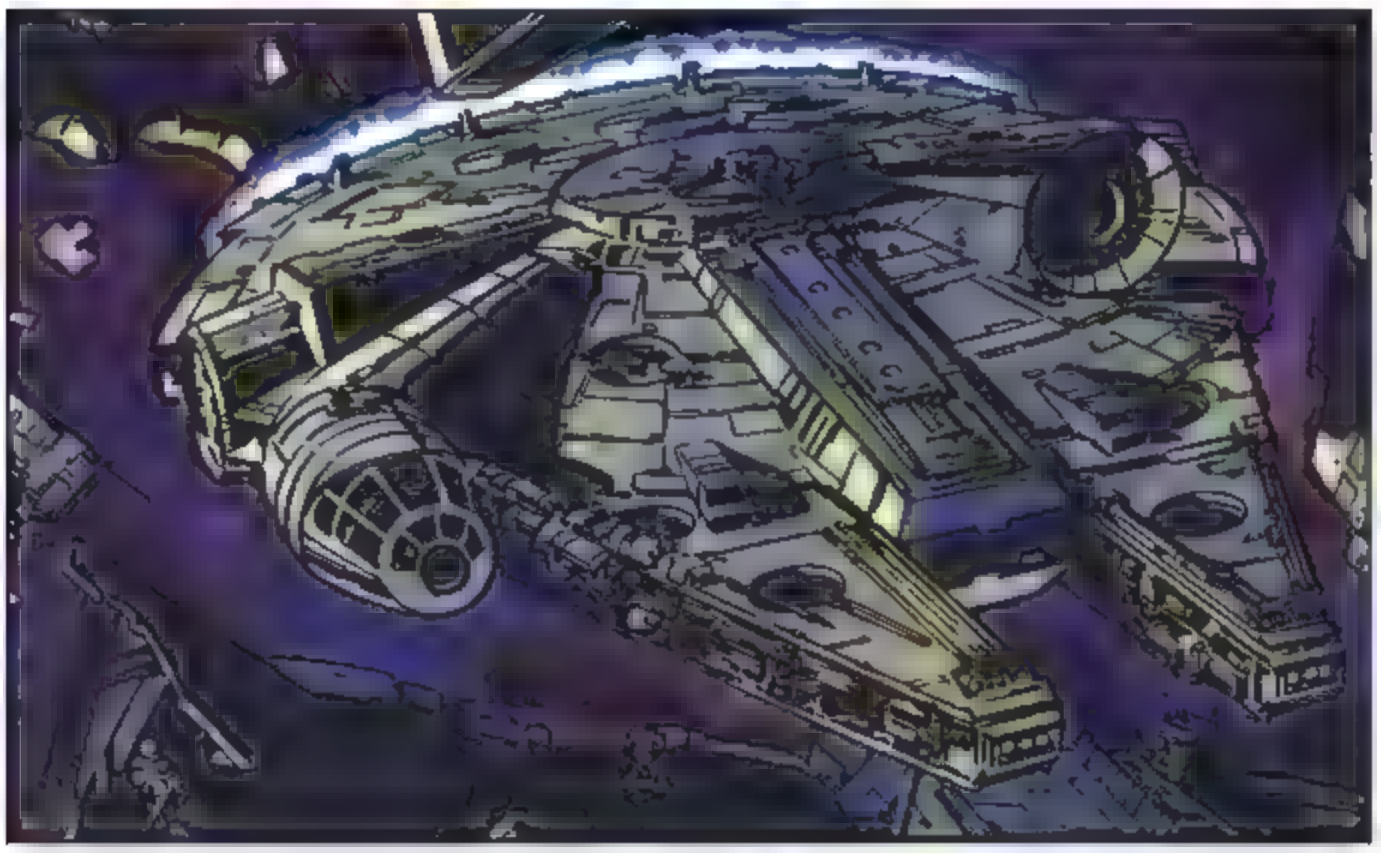
SPACESHIPS

GETTING AROUND THE GALAXY

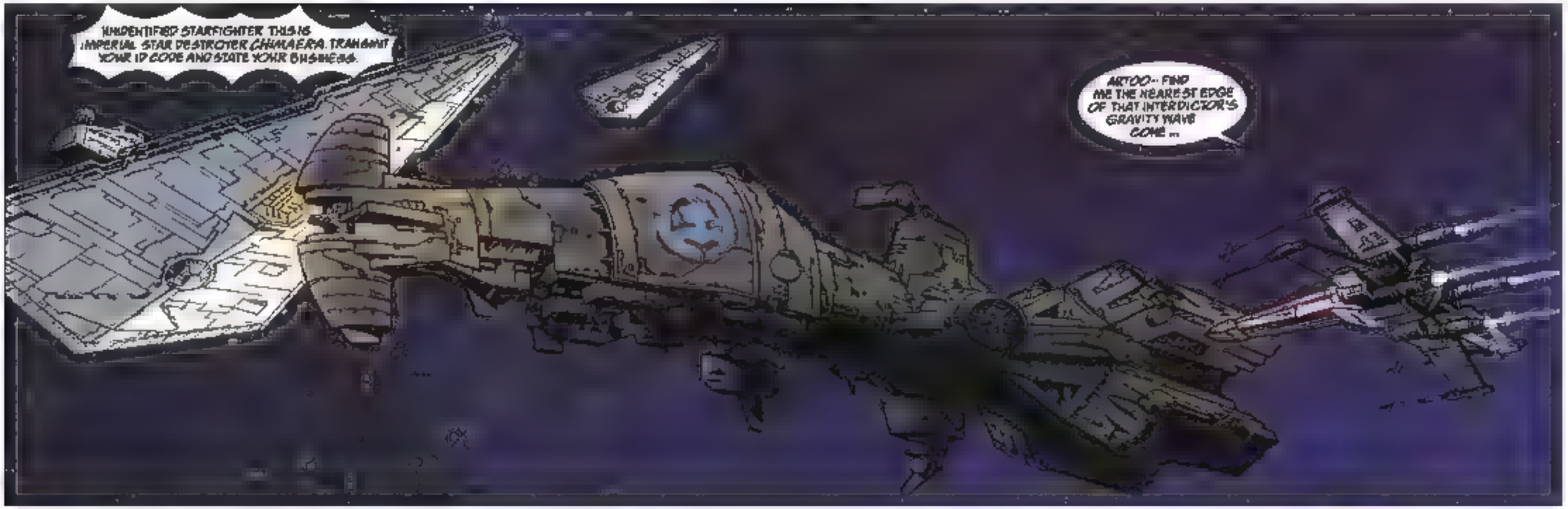


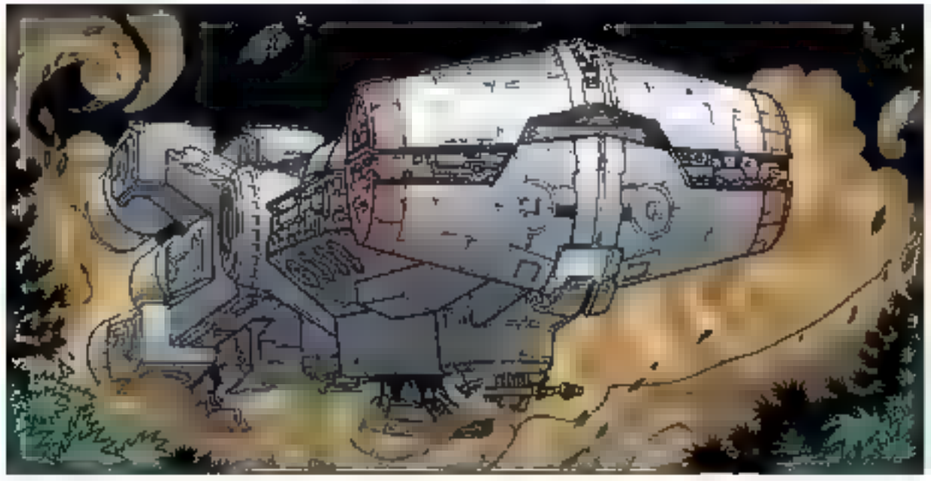
In the real world, even a trip into orbit requires months of planning. Fortunately, thanks to astromech droids and hyperspace travel, in *Star Wars* getting from one end of the galaxy is no more trouble than hopping in one's car for a drive across town. From the gigantic Imperial Star Destroyers to the tiny Rebel snub fighters, the spacecraft in *Star Wars* serve not only as story conveniences, but as potent fuel for the imaginations of the viewers and readers

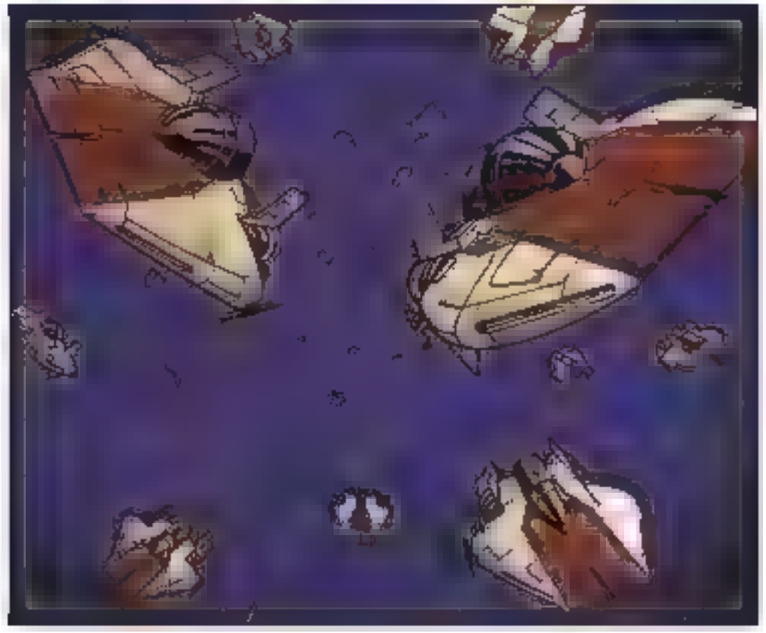
Previous page: pencils by Ryan Benjamin; inks by Curtis Arnold; colored by Dave Stewart. From Empire *#1 (2002), collected in* Empire *Volume 1 (2003)*



Top: Art by Pop Mhan. Colored by Dave Nestelle. From the Star Wars Handbook #3: Dark Empire *(1999). Bottom: art by Cam Kennedy from* Dark Empire #1 *(1992), collected in* Dark Empire *(1993).*


UNIDENTIFIED STARFIGHTER THIS IS IMPERIAL STAR DESTROYER CHIMAERA. TRANSMIT YOUR ID CODE AND STATE YOUR BUSINESS.
ARTOO-- FIND ME THE NEAREST EDGE OF THAT INTERDICTOR'S GRAVITY WAVE COME ...

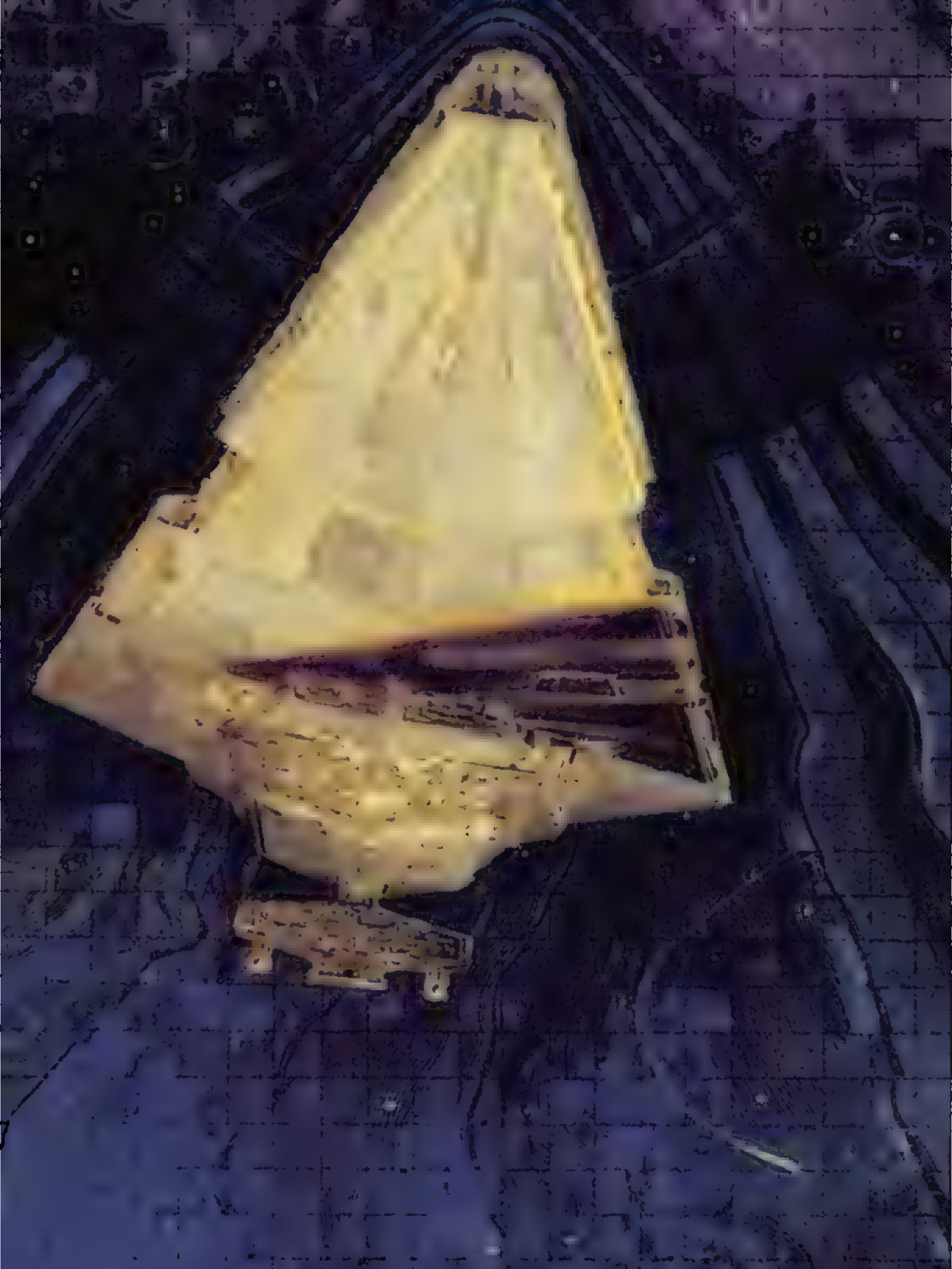




Not enough credit has been given to the designers involved in Star Wars over the years. Their sense of good and freedom reflect a human evilness in both lines and their color schemes.

while those built for the Empire are cold and machine-like, with little concern for human need or comfort

These two pages' art by Sean Williams. From the graphic story album Dark Forces: Soldier for the Empire *(1997).*



After Vader's breathing and the electrifying hum of a lightsaber's ignition, one of the most recognizable sounds in cinema history is the hoarse scream of an Imperial TIE fighter in pursuit of its prey. And who can forget the awe of seeing for the first time the endless hull of a Star Destroyer slide by in the opening sequence of *A New Hope*? Facing page: Rogue Squadron on patrol for the Rebel Alliance.

This page: script by Mike Baron, pencils by Oliver Vatine, inks by Fred Blanchard, colored by Isabelle Rabarot, lettering by Ellie Delvaux. From Heir to the Empire *#1 (1995; collected 1996). Facing page: script by Mike Stackpole and Jan Strnad, art by Gary Erskine, colored by Dave Nestelle, lettering by Annie Parkhouse. From* X-Wing: Rogue Squadron *#19 (1997; collected in* Requiem for a Rogue *(1999).*

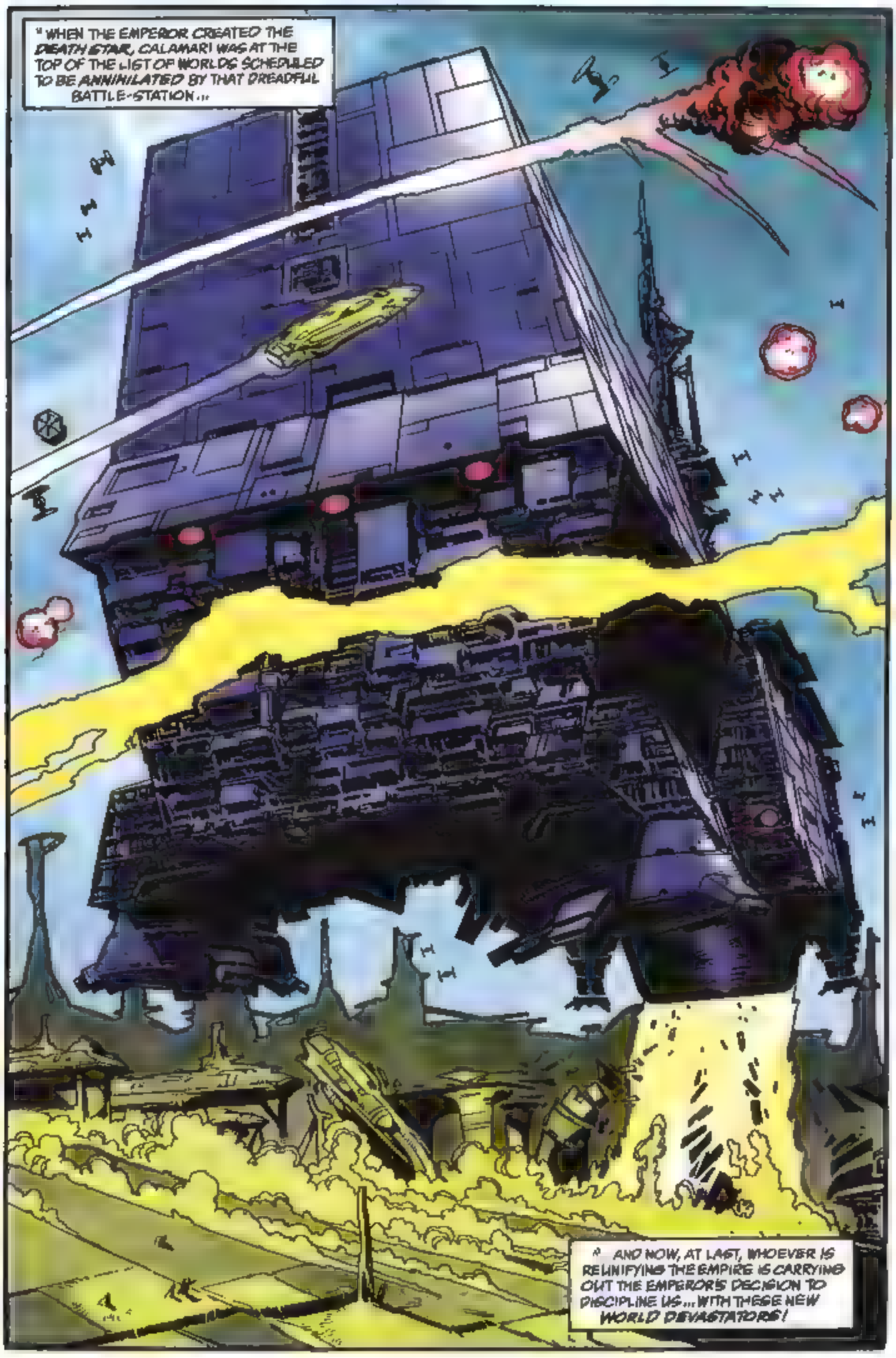
OKAY, WEDGE-- SPILL IT! THIS *SCOUTING MISSION* IS JUST AN EXCUSE TO GET AWAY FROM PRYING BOTHAN EARS, RIGHT?

YES AND NO, TYCHO. IS YOUR COMM UNIT LOCKED IN AND SCRAMBLED, WES?

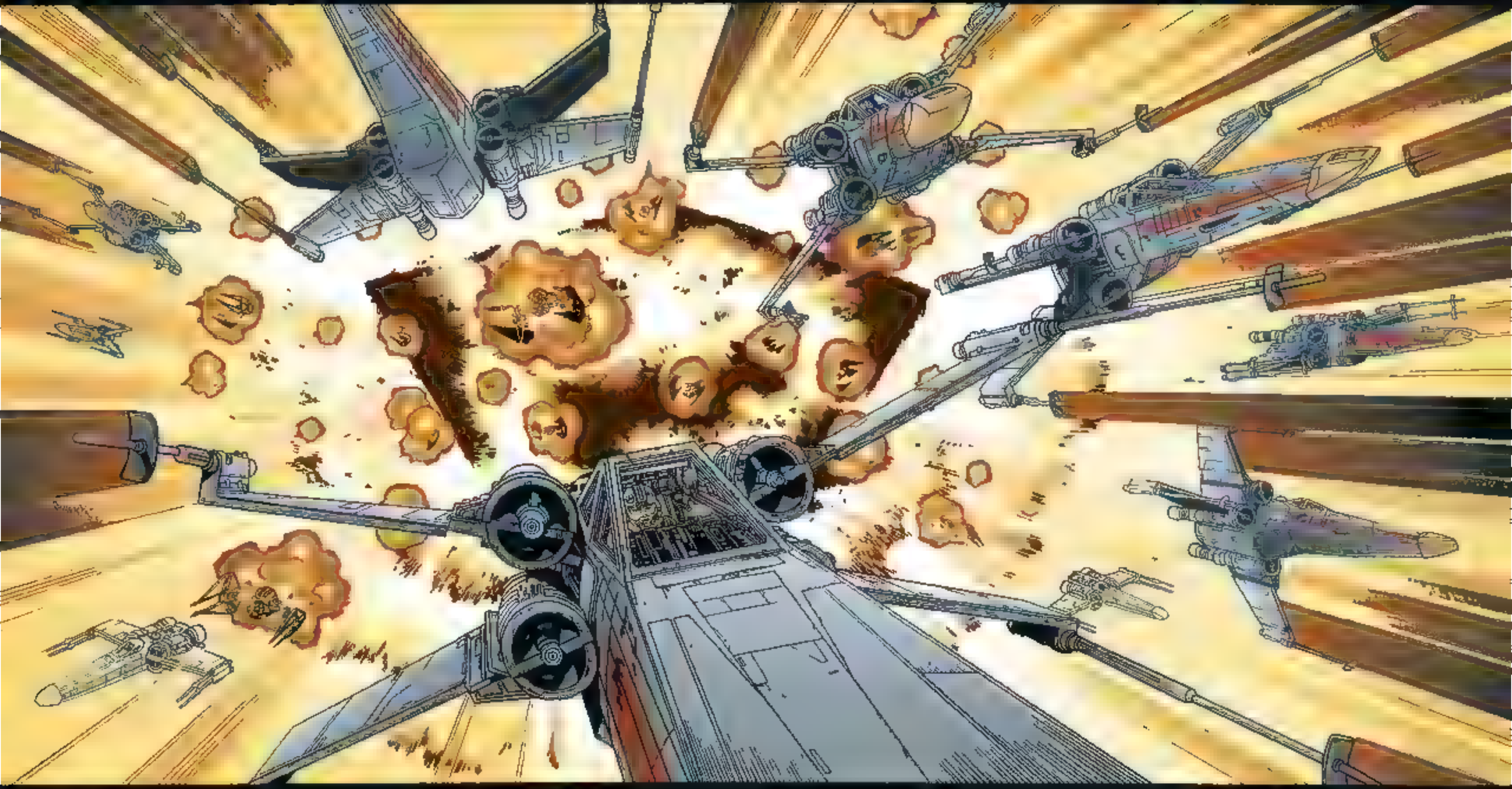
I'M PLUGGED IN, WEDGE!

Once planetside, there were other methods of transportation available, but an Imperial speeder bike might not be your first choice

Art by Dave Dorman. From the graphic story album Dark Forces: Jedi Knight *©1998*


"WHEN THE EMPEROR CREATED THE DEATH STAR, CALAMARI WAS AT THE TOP OF THE LIST OF WORLDS SCHEDULED TO BE ANNIHILATED BY THAT DREADFUL BATTLE-STATION...
"AND NOW, AT LAST, WHOEVER IS REUNIFYING THE EMPIRE IS CARRYING OUT THE EMPEROR'S DECISION TO DISCIPLINE US... WITH THESE NEW WORLD DEVASTATORS!

Script by Tom Veitch, art by Cam Kennedy, lettering by Todd Klein. From Dark Empire (1991).



While the X-wing fighter is the most familiar of the craft used by the Rebel Alliance, as the war against the Empire progressed, new fighters were commissioned. These A-wings (first seen in *Return of the Jedi*) here are engaged in a funeral procession. Being a Rebel meant putting one's life on the line on a daily basis.

Previous page: art by Gary Erskine, colored by Dave Nestelle. From X-Wing: Rogue Squadron #26 (1997), collected in Requiem for a Rogue. *This page: art by John Nadeau. X-Wing: Rogue Squadron #26, 1998.*

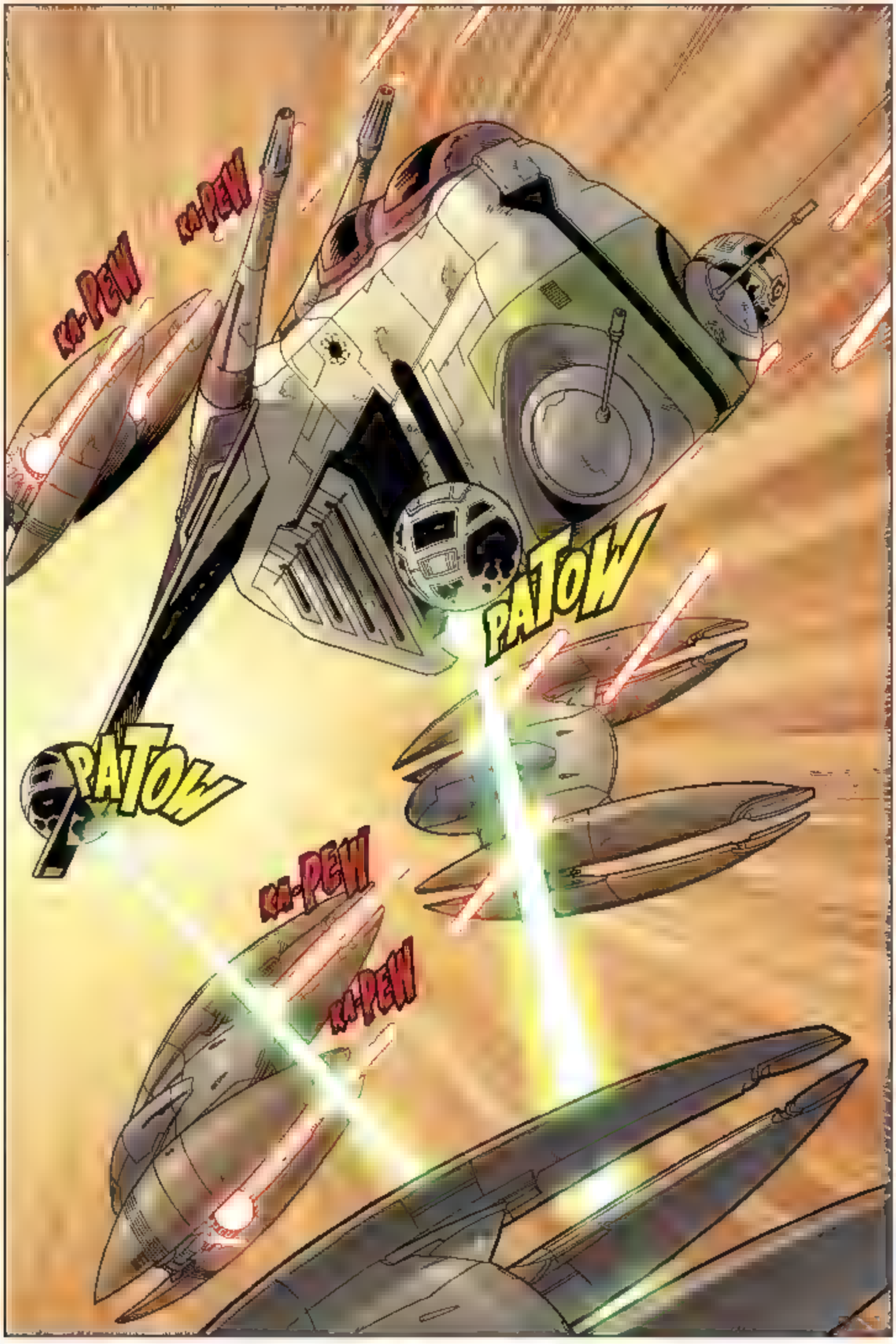
A not uncommon sight—Boba Fett in *Slave I* pursuing Han Solo and Chewbacca in the *Millennium Falcon*

Expanded Universe sources suggest that the open cage structures behind the Y-wing's engines were originally sheathed in plating—that mechanics quickly discarded in order to provide easier maintenance. Considered obsolete at the time of the Battle of Yavin, the solidly built Y-wing nonetheless served double duty as fighters and fighter bombers for a number of years to come.

Art by Kilian Plunkett, colored by Brad Anderson. Empire #11 (2003), collected in Empire Volume 2 (2004).

But it was the doughty X-wing that carried the day in *both* battles against Imperial Death Stars

Art by John Nadeau. X-Wing: Rogue Squadron *#22 (1997), collected in* In the Empire's Service *(1999).*



A recurring theme in *Star Wars*: no matter where you're going, it seems somebody is always trying to prevent you from getting there. In this case, a Republic gunship, circa the Clone Wars, is pursued by Trade Federation droid fighters.

Script by Jason Hall, pencils by Francis Portela, inks by Alberto Foques, coloring and lettering by Digital Chameleon. From "Maximums of War," a comics premium produced for Hasbro and Toys "R" Us (2007).

THE WORLDS OF STAR WARS

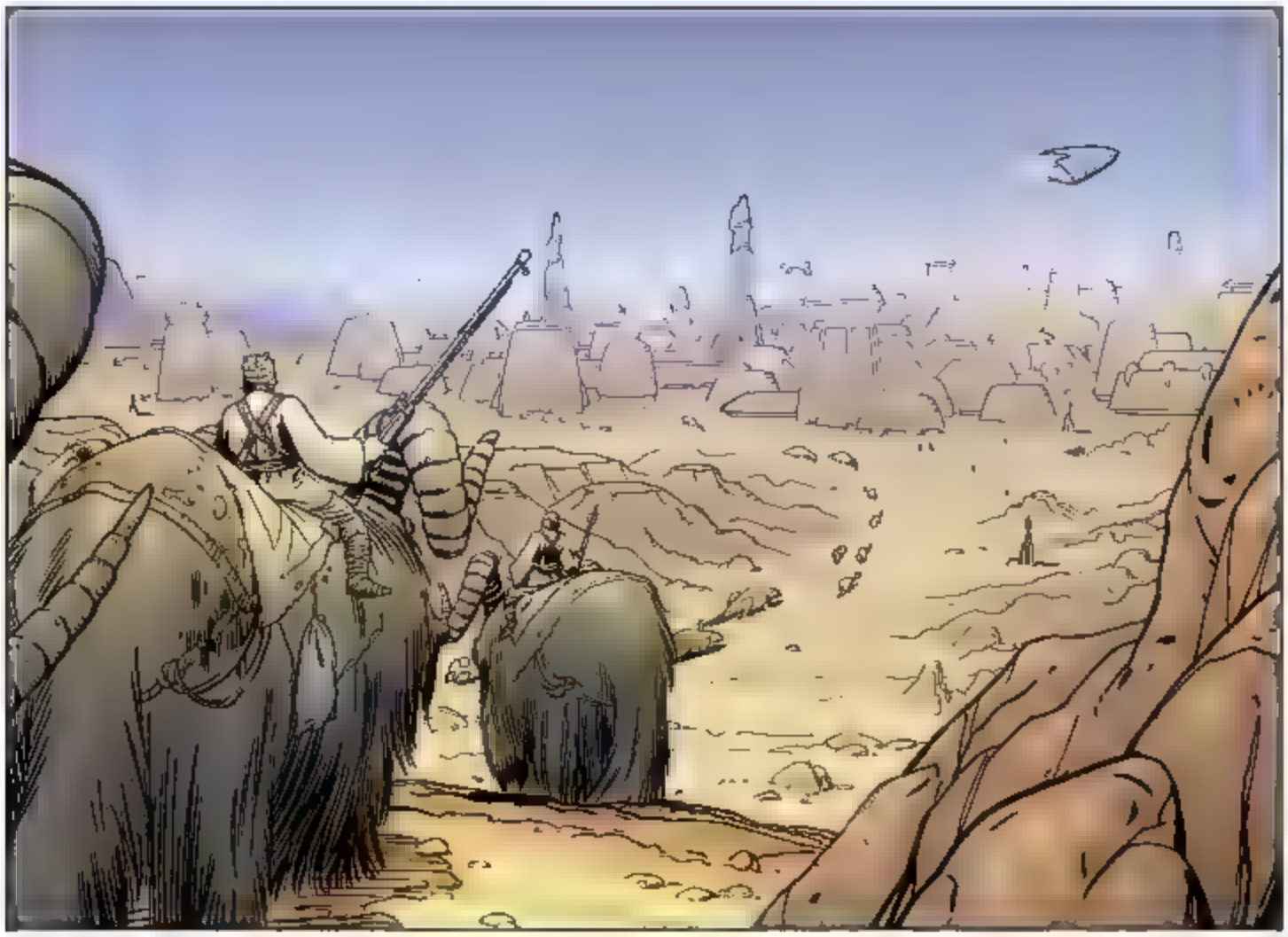
ALIEN WORLDS AND THEIR INHABITANTS

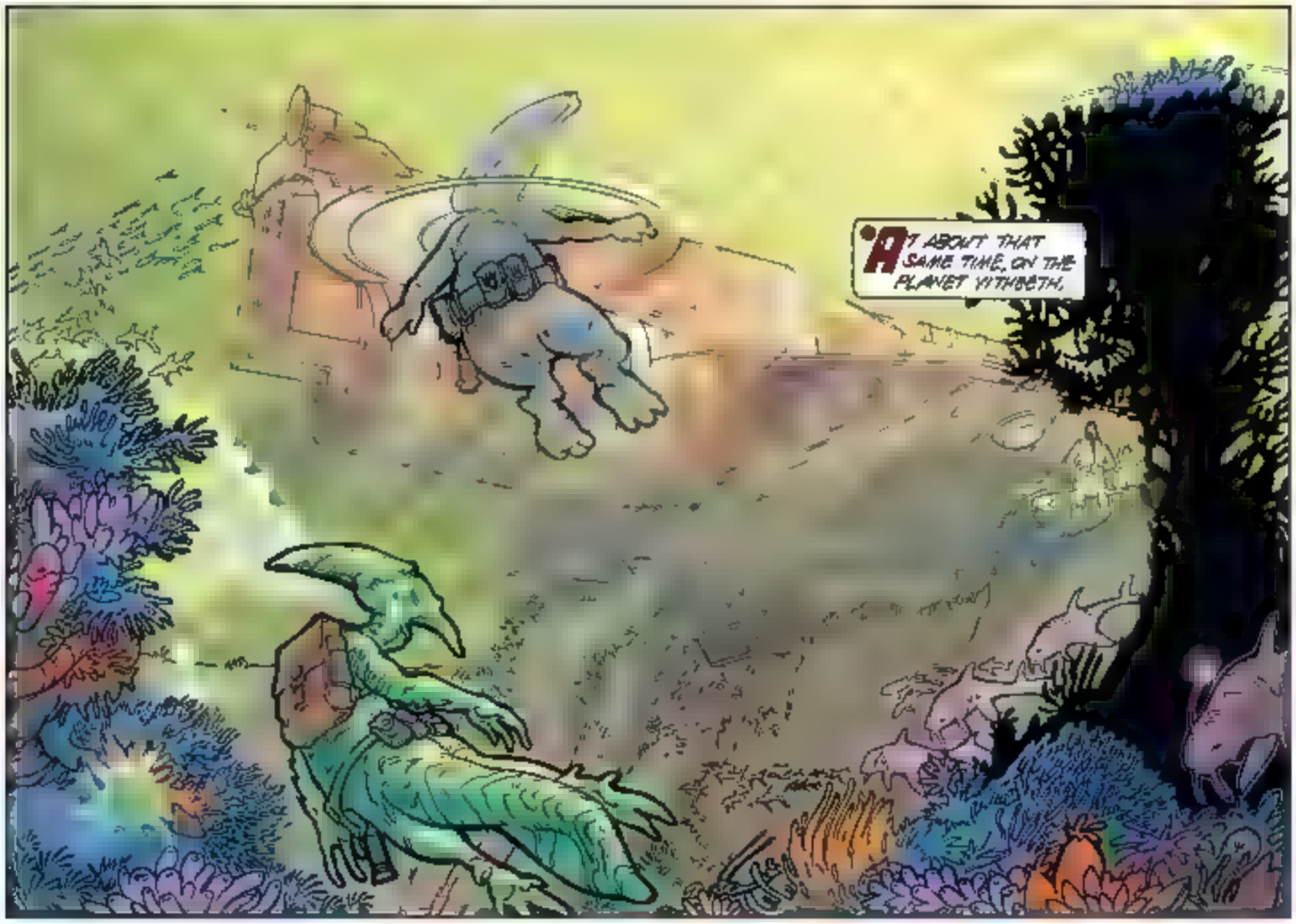
Frightening, amusing, or wonderful, the many alien species that populate the galaxy are an undeniable component of *Star Wars*' allure. For what would an exotic new world be without exotic new creatures—some friendly (or at least approachable), and some deadly dangerous? Ancient civilizations, bizarre technologies, and fantastic flora and fauna are to be expected with each new locale. And there's no doubt we have been shown but the tip of the iceberg, at the height of the Republic, its members hailed from over one hundred thousand planetary systems.

Previous page art by Mark Harrison X-Wing: Rogue Squadron *#9 (1996)*

There was a single vaguely threatening Amanin (sometimes referred to as Amanaman) lurking among Jabba the Hutt's cronies in *Return of the Jedi*. These unfortunate stormtroopers have discovered what the jungle-dwelling aliens are like when they get together in a group.

Art by David Michael Beck, colored by Brad Anderson. Empire #4, 2004, collected in Empire Volume 2, 2004



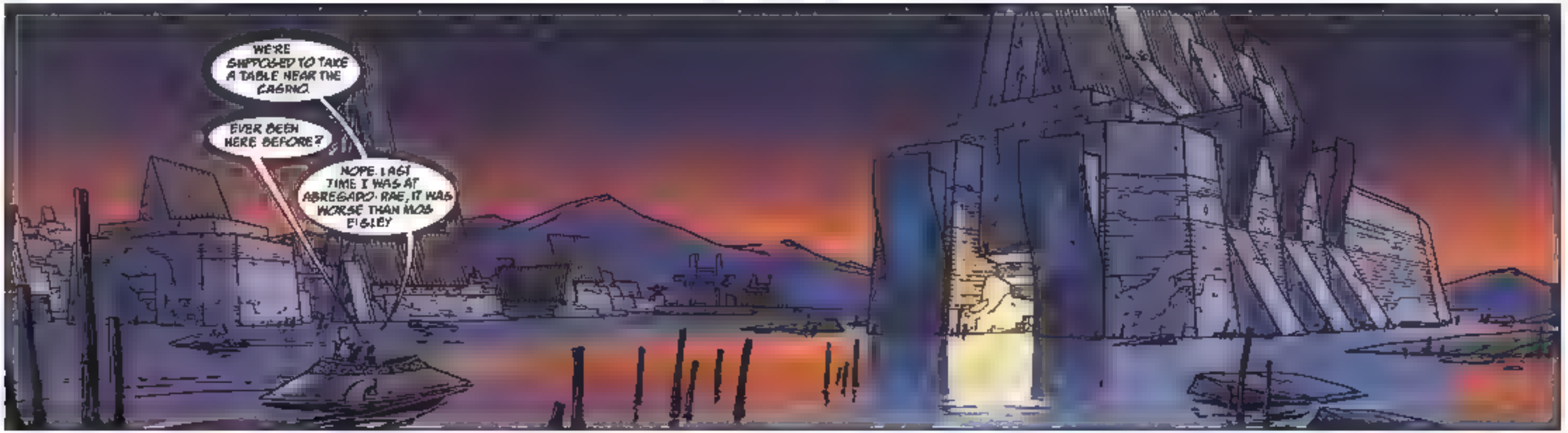


From the banthas and dewbacks that wander the desert wastes of Tatooine, to the aquatic wonders inhabiting the shallow seas of Yitheeth, life abounds in the *Star Wars* galaxy.

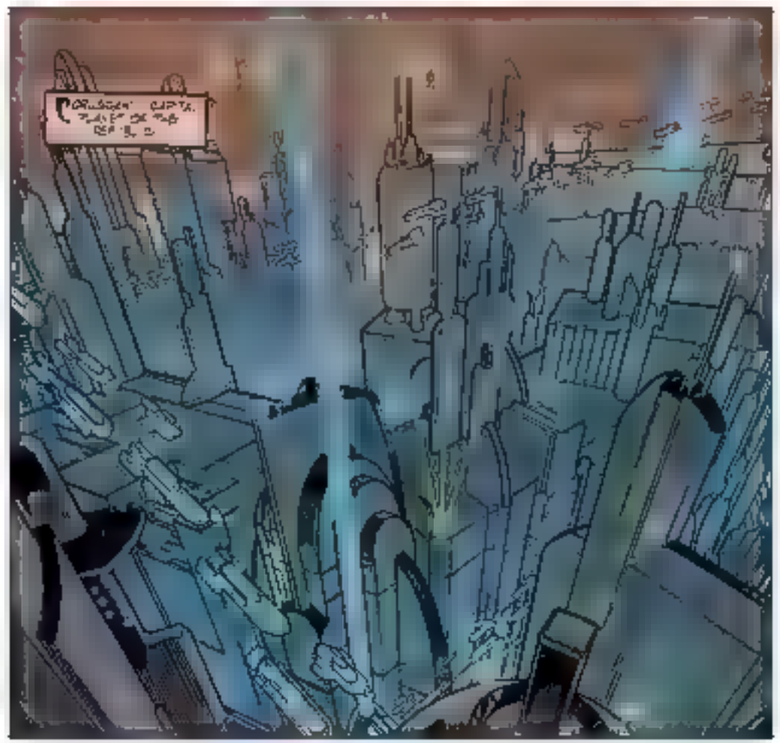
Top: pencils by Steve Crespo, inks by George Freeman, colored by Dave Nestelle. Originally published in Episode I: Anakin Skywalker *(1999), collected in* Episode Adventures *(2000). Bottom: pencils by Davide Fabbri, inks by Christian Dalla Vecchia, colored by Dave McCaig. From* Jedi Council: Acts of War *(2000).*

Most sentient creatures are roughly humanoid in configuration—in that they possess two arms and two legs. But it's not a hard and fast rule, as Rebel agent Morgan Katarn discovered when he encountered the "bouncers" on the desert world of Ruisan

Art by Ezra Tucker. From the graphic story album Dark Forces: Rebel Agent (1995)


WE'RE SUPPOSED TO TAKE A TABLE NEAR THE CASINO.
EVER BEEN HERE BEFORE?
NOPE. LAST TIME I WAS AT ABREGADO-RAE, IT WAS WORSE THAN MOS EISLEY

MILLENNIA AGO, WHEN THE JEDI KNIGHTS WERE STRONG, CSILLS WAS TEEMING WITH CITIES...
NOW IT IS A WORLD OF ABANDONED RUINS AND PRECIPITOUS CANYONS DECORATED WITH BATTLE-SCARRED MURALS.



Wherever you go in the Star Wars galaxy, visit Ithor where your dreams look like Naboo, Abregado-Rae might doesn't look like Vesta (Bothawui), and there's no place in the universe like Coruscant opposite

Obi-Wan & Anakin, art by Doug Wheatley, with Jo Chen, Jose Villarrubia, and Dave Stewart, from Star Wars: Obi-Wan & Anakin #1 (2005). Chewbacca, art by Travel Foreman, with Dave Stewart, from Star Wars: Chewbacca #1 (2000). Chewbacca, art by Travel Foreman, with Dave Stewart, from Star Wars: Chewbacca #2 (2000).

Obi-Wan & Anakin, art by Doug Wheatley, with Jo Chen, Jose Villarrubia, and Dave Stewart, from Star Wars: Obi-Wan & Anakin #1 (2005). Chewbacca, art by Travel Foreman, with Dave Stewart, from Star Wars: Chewbacca #1 (2000). Chewbacca, art by Travel Foreman, with Dave Stewart, from Star Wars: Chewbacca #2 (2000).

At its core, *Star Wars* is about the struggle between good and evil, light and darkness, and between freedom and tyranny. It is a struggle played out across thousands of years, on countless worlds. Only battles are won, never the war. The spirit of freedom faces never-ending challenges.

This page: art by Hugh Fleming. Tales of the Jedi: Dark Lords of the Sith *#2 (1994), collected in 1996. Facing page: art by Dave Dorman. From* Dark Forces: Jedi Knight *(1999).*

Even when it's a battle against the elements, it's rarely about simple survival. Instead, it's about helping a friend—or an old paramour—even at the risk of one's own life.

Script by Ron Marz, art by Tomas Giorello, colored by Monica Kubina, lettering by Michael David Thomas. From Empire #30 (2004).

And sometimes it *is* just about survival—as one species fights another for its place in the sun.

Art by Ken Kelly, Star Wars #7 (1999)

or As corner of The ocean

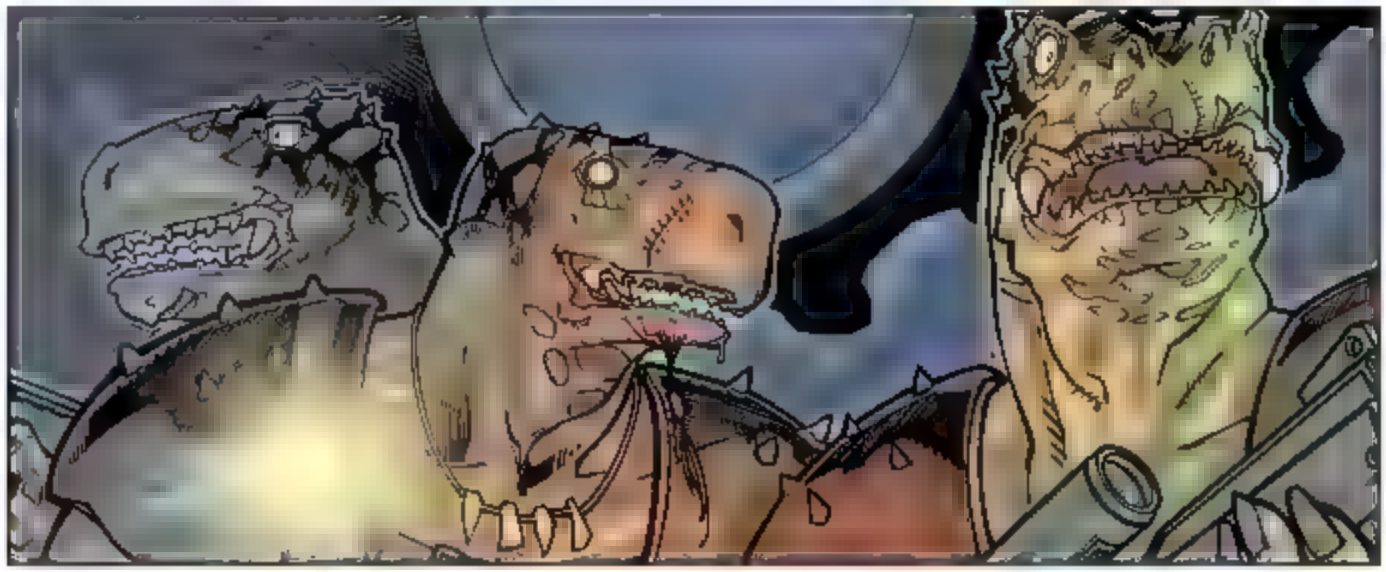
Art by Mark Schultz, colored by Steve Buccellato. Classic Star Wars #8 (1993)

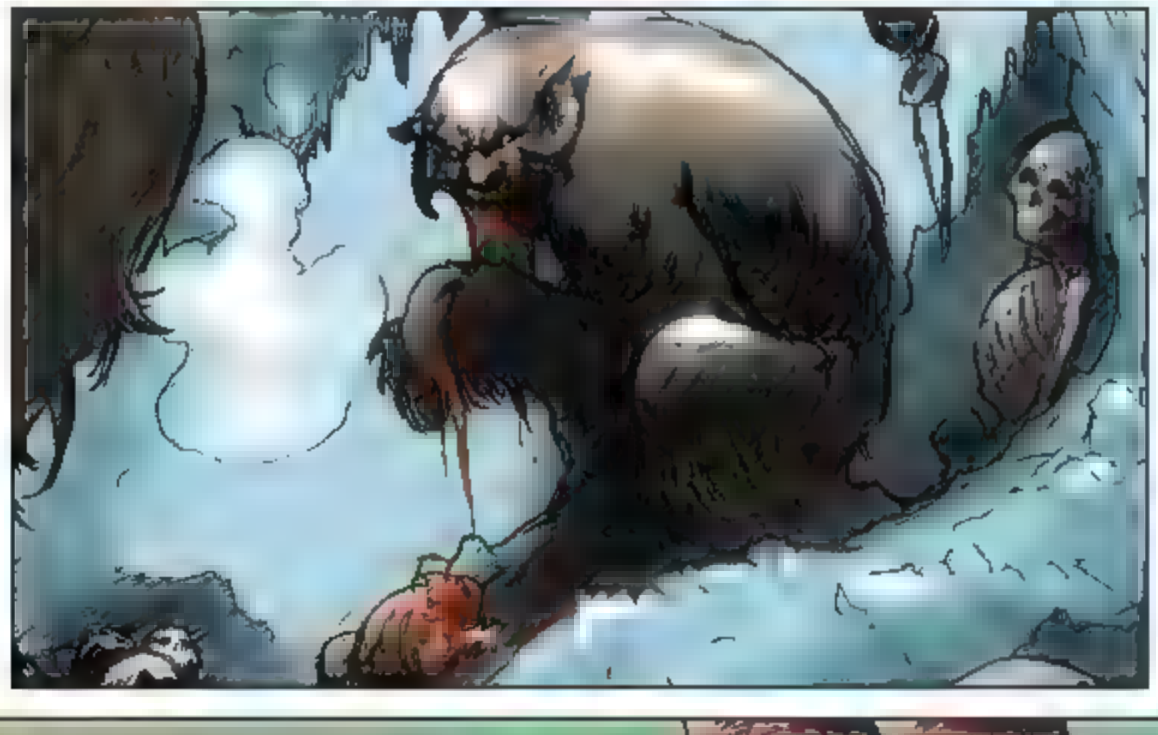
or *your* spot in *its* belly

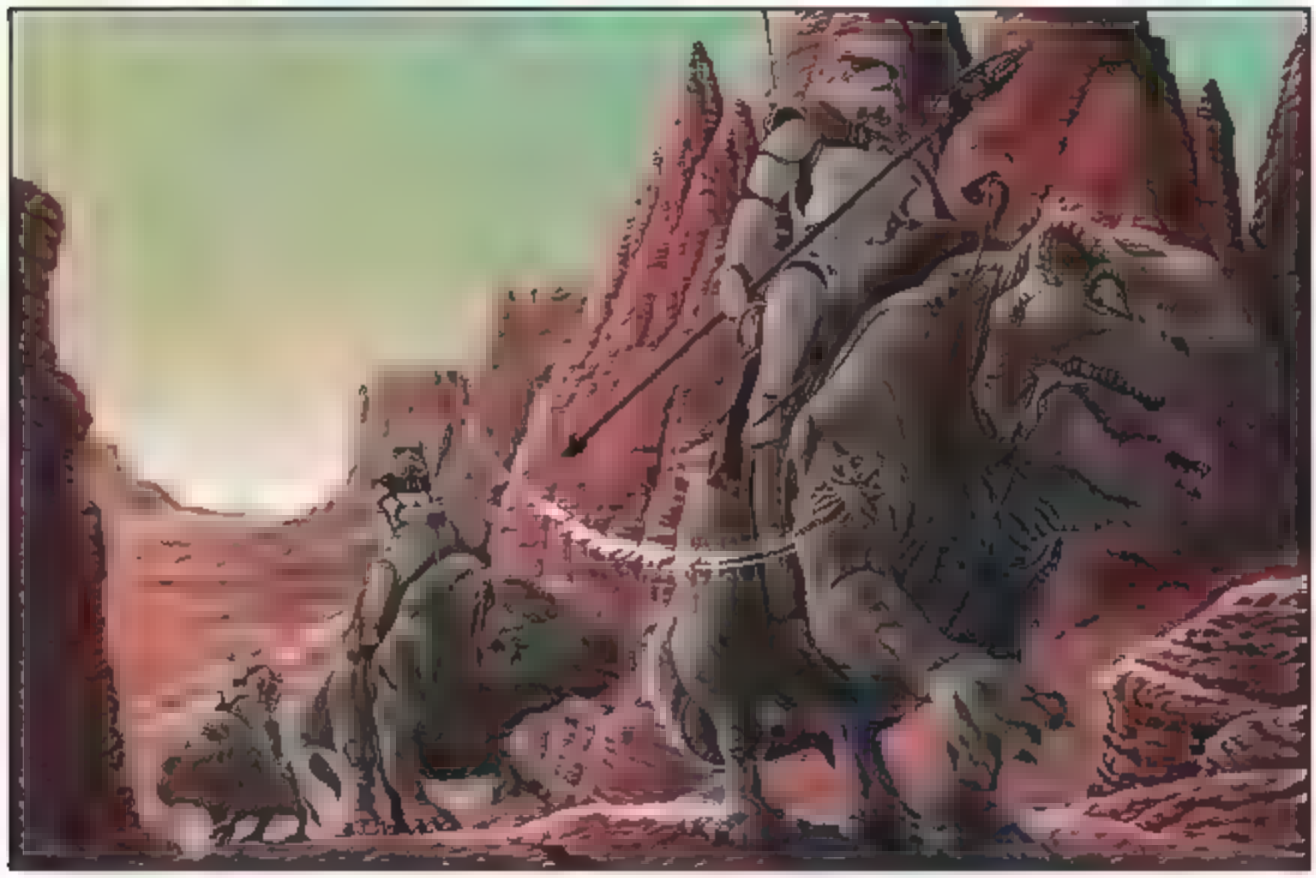
Art is Andrew Robinson, colored in Matthew Hollingsworth Star Wars #3 (2000).

Throughout the *Star Wars* timeline, the contrast of the familiar with the alien provides a continuous backdrop of romance, adventure, danger, and mystery

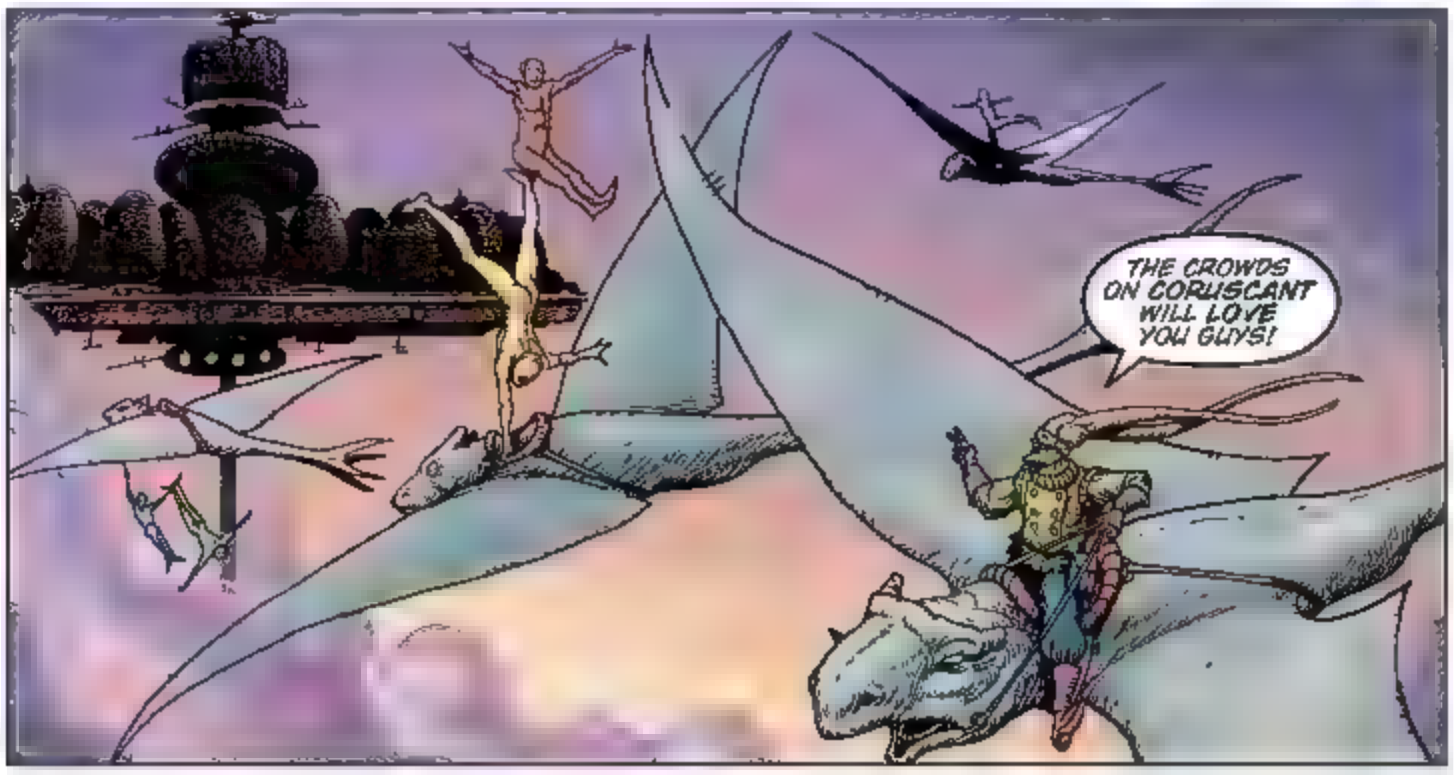
Both pages, art by Dave Dorman. Above: Tales of the Jedi *#2 (1993). Opposite:* Dark Forces: Jedi Knight *(1999*

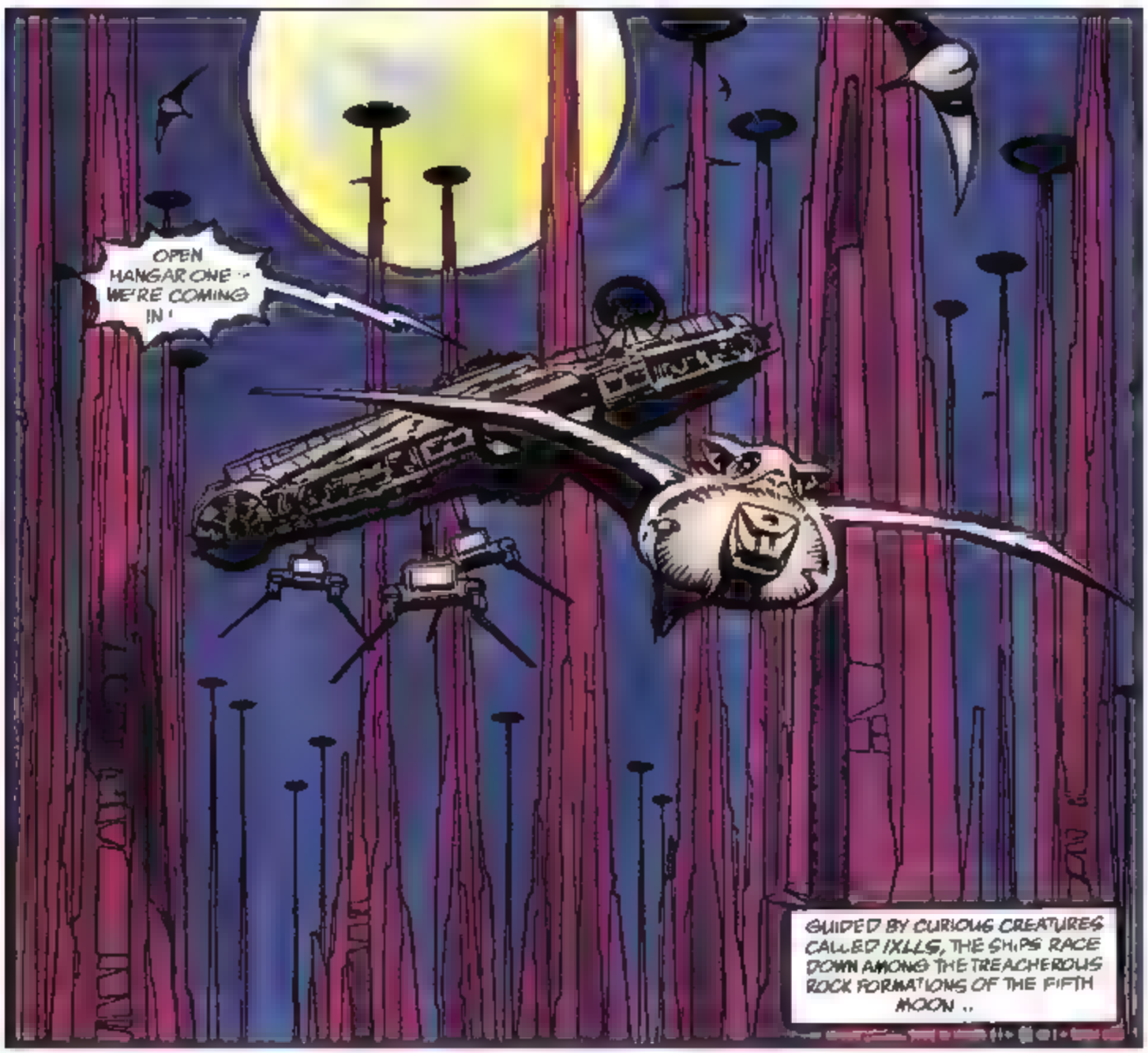






178 *Top: pencils by Davide Fabbri; inks by Christian Dalla Vecchia and colored by Dave McCaig and Crusoe's Acts. "War [illegible]: interior art by Cary Nord, colored by [illegible] Entertainment. "Ghosts of Fate," Star Wars Tales volume 5 (2004). Bottom: art by Kelly Strum. "Fortune, Fate, and the Natural History of the Sarlacc," Star Wars Tales #6 (1999), collected in Star Wars Tales Volume 2 (2002). Opposite: art by Dave Wheatley, colored by Chris Schuckert, Empire volume 2 (2004).*

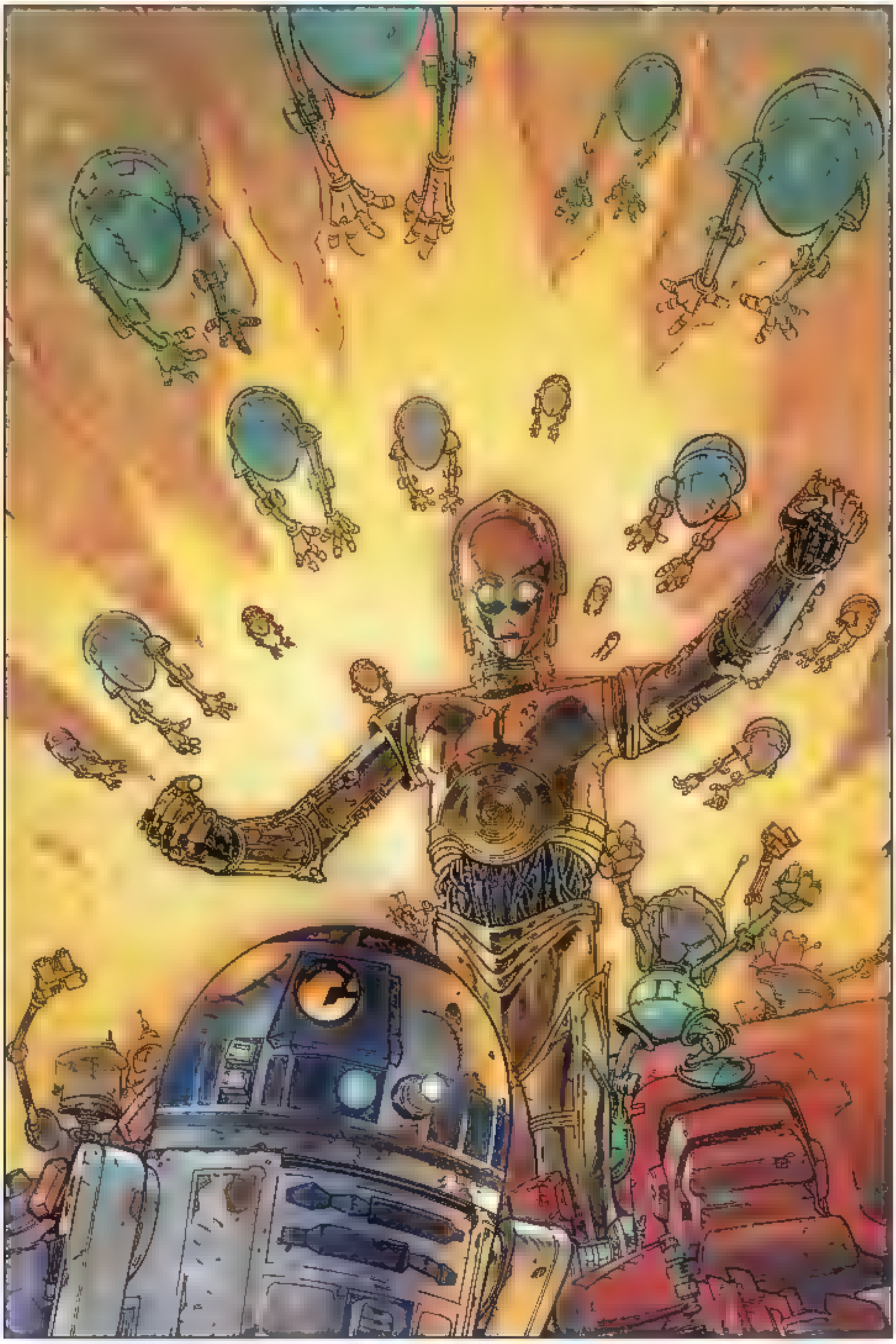



OPEN HANGAR ONE -- WE'RE COMING IN!
GUIDED BY CURIOUS CREATURES CALLED IXLLS, THE SHIPS RACE DOWN AMONG THE TREACHEROUS ROCK FORMATIONS OF THE FIFTH MOON ..

180 *Top: script and art by Adam Truman; colored by Dave Mc[illegible]. Bounty Hunters: Aurra Sing (1999), collected in Bounty Hunters (2000). Bottom: script by Tom [illegible], art by [illegible]am Kennedy. Dark Empire (1994).*

And let us not forget—along with all of the organic life-forms in the galaxy, there exists a mechanical contingent: the droids. Some are nearly human in their behavior, while others are purely cold and functional—sometimes to a menacing degree. Note: a combat knife is not among the tools recommended for probe droid maintenance.

Art by Dave Dorman. Dark Forces: Jedi Knight (1999)



Even the meekest droid can become a force to be reckoned with given the right impetus, as Artoo and Threepio proved when they led a "rebellion" against a criminal intent on wiping the memories of a barge full of stolen droids

Art by Kilian Plunkett. Droids: Rebellion *(1997)*

All hail . Threepio? As with all glory, this moment was fleeting

ABOARD THE LADY LUCK
WHAT?
CHEWBACCA HE MUST BE COMING IN TO KASHYYYK..
WHAT
I TO YOU LEIAORGANASOLO BRING GREETINGS. I TO RINOOKERORO WELCOME YOU
AH THANK YOU I'M AH - HONORED TO BE HERE
AS WE BY YOUR PRESENCE ARE HONORED CALL ME RALERA

From the immigrants to the super-organic chewbacca's homecoming. Think Wookiees are big? Check out the trees on their homeworld of Kashyyyk. The land is ancient.

But mechanical or biological—or anywhere in between—good and evil are forever at odds with one another in the *Star Wars* galaxy. That's the way it was at the birth of the Old Republic, and it will remain so even after the last glimmer of memory of the New Republic fades. Which means we can look forward to new adventures for years to come.

This page: art by Mark Harrison. X-Wing: Rogue Squadron #10 (1996). Facing page: script by Tom Veitch, art by Cam Kennedy, lettering by Todd Klein. Dark Empire #3 (1992). Page 188: art by Mark Harrison. X-Wing: Rogue Squadron Special #1 (1996), a promotion produced for Kellogg's Apple Jacks cereal, reprinted in X-Wing: Rogue Squadron—Battleground Tatooine (1996).

--WE'VE GOT A DATE WITH THE DARK SIDE!

CARLOS 95

A
Adams, Arthur, art, 10
Allie, Scott, script, 71, 78
Anderson, Brad, color, 57, 61, 63-64, 78, 90-91, 96-97, 101-103, 121, 129, 142, 148-149, 160, 165
Arellano, Carlo, art, 137
Arnold, Curtis, inks, 71, 78, 103, 145
Atiyeh, Michael, color, 73, 172

B
Bachs, Ramon, pencils, 128
Badeaux, Brandon, art, 78
Baron, Mike, script, 148, 152, 168, 184-185
Beck, David Michael, art, 96-97, 130, 144, 165
Benjamin, Ryan, pencils, 71, 78, 145, 147
Blackman, Haden, script, 103
Blanchard, Fred, inks, 148, 152 168, 184-185
Blythe, Chris, color, 142
Bradstreet, Tim, art, 94, 136
Buccallato, Steve, color, 75, 174

C
Castellini, Claudio, art, 74
Chadwick, Paul, art, 28; script, 9, 14, 92
Ching, Brian, art, 50, 64, 73, 101-102, 121, 149
Chuckry, Chris, color, 9, 14, 23, 57, 92, 179
Crawford, Saleem, inks, 147
Crespo, Steve, pencils, 166

D
Dalla Vecchia, Christian, inks, 117, 148, 166, 169, 178
Delgado, Edgar, color, 128, 152
Deodato, Mike, Jr., pencils, 124
DeVille, Ellie, letters, 148, 168, 184-185
Digital Chameleon, color, 162
Dodson, Terry, pencils, 149
Dorman, Dave, art, 7, 14, 20-22, 31, 36, 42, 45, 48, 77, 80-81, 93, 98-99, 108-113, 122, 126, 133, 154, 171, 176-177, 181
Dutro, Steve, letters, 69, 79, 88, 124, 142, 169
Duursema, Jan, pencils, 52-53, 57, 60-61, 63, 88, 90-91, 129, 139, 142

E
Erskine, Gary, art, 153, 156-157

F
Fabbri, Davidé, pencils, 117, 148, 166, 169, 178
Fegredo, Duncan, art, 16-17
Fernandez, Raul, inks, 128
Fleming, Hugh, art, 15, 29, 83, 134, 170
Foster, Jon, art, 107, 116, 118, 140, 143
Freeman, George, inks, 166

G
Gabbana, Marc, art, 119
Gallardo, Adam, script, 147
Gilroy, Henry, script, 52-53
Giorello, Tomás, art, 62, 91, 103, 172
Goleash, Grant, art, 94

H
Hall, Jason, script, 162
Harrison, Mark, art, 105, 163, 186, 188
Heroic Age, color, 40
Hollingsworth, Matthew, color, 10-11, 175
Hoon, art, 132
Horton, Brian, art, 72
Hughes, Adam, art, 11, 26
Hvam, Jason, color, 68

I

J

K
Kayanan, Rafael, art, 40
Kelly, Ken, art, 125, 138, 173
Kennedy, Cam, art, 147, 155, 159, 168, 180, 187
Klein, Todd, letters, 155, 168, 187
Kordey, Igor, art, 35, 67
Kryssing, Ray, inks, 52-53, 60-61

L
Laguna, Fabio, inks, 142
Land, Dave, script, 142
Lauffray, Mathieu, art, 18-19, 33, 39, 47, 55, 95
Lipka, Mark, inks, 117
Llamas, Victor, inks, 149

M
Macan, Darko, script, 40
Madsen, Michelle, letters, 78
Magyar, Rick, inks, 88
Major, Guy, color, 74, 106
Marz, Ron, script, 73-74, 88, 172
McCaig, Dave, color, 52-53, 60, 69, 88, 115, 117, 124, 139, 166, 169, 178, 180
McDaniel, Alexander, art, 135
Melo, Adriana, pencils, 142
Mhan, Pop, art, 147

N
Nadeau, John, art, 158, 161
Nelson, Neil, inks, 124
Nestelle, Dave, color, 79, 147, 153, 156-157, 166
Nord, Cary, art, 38, 178
Nowlan, Kevin, inks, 149
Nuis, Alan, inks, 75

O
Ostrander, John, script, 57, 78, 91, 117, 142

P
Parkhouse, Annie, letters, 153
Parsons, Dan, inks, 57, 91
Pereira, Rob, pencils, 117
Phillips, Sean, art, 34
Plunkett, Kilian, art, 30, 43-44, 46, 68-69, 79, 106, 120, 160, 182-183
Portela, Francis, pencils, 162

Q

R
Rabarot, Isabelle, color, 148, 152, 168, 184-185
Rambo, Pamela, color, 149
Ravenwood, art, 56
Robinson, Andrew, art, 37, 41, 175
Ruiz Velasco, Francisco, art, 70, 127

S
Sanda, Tsuneo, art, 2-3, 51, 58-59, 123, 141
Schultz, Mark, art, 174
Sheldon, Monty, art, 104
Smith, Beau, script, 124
Stackpole, Mike, script, 23, 153
Stelfreeze, Brian, art, 25
Stewart, Dave, color, 37, 41, 71, 78, 145
Strand, Jan, script, 153
Strom, Kellie, art, 178
Struzan, Drew, art, 84-87

T
Teranishi, Robert, art, 23, 57
Thomas, Michael David, lettering, 172
Truman, Tim, script, 57, 117, 169, 180
Tucker, Ezra, art, 167

U
Udon Entertainment, color, 38, 65, 178

V
Vatine, Olivier, pencils, 148, 152, 168, 184-185
Veitch, Tom, script, 155, 168, 187

W
Walker, Kev, art, 54
Walker, Nathan, script, 79
Wheatley, Doug, art, 9, 14, 27, 76, 92, 115, 179
Williams, Dean, art, 150-151
Williams, Rob, script, 38
Williamson, Al, pencils, 75
Windham, Ryder, script, 69

X
Xiques, Albert, 162

Y

Z

WORK FROM THE FOLLOWING ARTISTS APPEARS ON THE NINE-PANEL GRIDS ON PAGES 8, 24, 32, 49, 66, 82, 100, 114, 131, 146, AND 164:

Brad Anderson, colors
Curtis Arnold, inks
Kia Asamiya, art
Michael Atiyeh, colors
Terry Austin, inks
Ramon F. Bachs, pencils
Brandon Badeaux, art
Eduardo Barreto, pencils
Ryan Benjamin, pencils
Edvin Biukovic, pencils
Patrick Blaine, art
Chris Blythe, colors
Dan Brown, colors
Paul Chadwick, art
Brian Ching, pencils
Chris Chuckry, colors
Will Conrad, art
Christian Dalla Vecchia, inks
Digital Broome, colors
Digital Chameleon, colors
Terry Dodson
Jan Duursema, pencils
Martin Egeland, pencils
Randy Emberlin, inks
Jordi Ensign, inks
Gary Erskine, art
Davidé Fabbri, pencils
Raul Fernandez inks
Manuel Garcia, pencils
Dave Gibbons, art
Tomás Giorello, pencils
Paul Gulacy, pencils
Tony Harris, art
Mark Harrison, art
Clayton Henry, pencils
HOON, art
Brian Horton, art
Christopher Ivy, inks
Dan Jackson, colors
Chris Justice
Cam Kennedy, art
Ryan Kinnaird, art
Ray Kryssing, inks
Fabio Laguna, inks
Mattieu Lauffray, art
Paul Lee, art
Rick Leonardi, pencils
Victor Llamas, inks
Guy Major, colors
Dave McCaig, colors
Angus McKie, colors
Harold McKinnon, colors
Carlos Meglia, art
Adriana Melo, pencils
Glen Murakami, art
John Nadeau, pencils
Ted Naifeh, art
Makoto Nakatsuka, art
Terese Nielsen
Neil Nelson, inks
Dave Nestelle, colors
Kevin Nowlan, inks
Jerome Opeña, art
Palmiotti Jimmy inks
Dan Parsons, inks
Andrew Pepoy, inks
Kilian Plunkett, art
Cary Porter, colors
Pamela Rambo, colors
Al Rio, pencils
Jasen Rodriguez, inks
Mel Rubi, pencils
P. Craig Russell, inks
Javier Saltares, pencils
Tsuneo Sanda, art
Mark Schultz, art
Eric Shanower, inks
Howard K. Shum, inks
C. P. Smith, pencils
Tom Smith, colors
Sno Cone Studios, colors
Chris Sprouse, pencils
Ken Steacy, colors
Dave Stewart, colors
Studio F, colors
Robert Teranishi, art
Greg Tocchini, pencils
Bodhi Tree, colors
Francisco Ruiz Velasco, art
Eddie Wagner, inks
Weems Joe inks
Doug Wheatley, pencils
Al Williamson, inks
Rick Zombo, pencils

STAR WARS COMICS TIMELINE (IN YEARS)

The Golden Age of the Sith—5,000 BSW4
Fall of the Sith Empire—5,000 BSW4
Knights of the Old Republic—4,000 BSW4
The Freedon Nadd Uprising—3,998 BSW4
Dark Lords of the Sith—3,997 BSW4
Sith War—3,996 BSW4
Redemption—3,986 BSW4
Jedi vs. Sith—1000 BSW4
Qui-Gon & Obi-Wan—38-37 BSW4
Jedi Council—33.5 BSW4
Darth Maul—33 BSW4
Republic—32-0 BSW4
Star Wars: Episode I—The Phantom Menace—32 BSW4
The Bounty Hunters—Aurra Sing—32+ BSW4
Jedi Quest—28 BSW4
Jango Fett—27 BSW4
Zam Wesell—27 BSW4
Starfighter—24 BSW4
Star Wars: Episode II—Attack of the Clones—22 BSW4
Jedi—22 BSW4
Droids—10-5 BSW4
Jabba the Hutt: Art of the Deal—5 BSW4
Underworld—1 BSW4
Classic Star Wars: Han Solo at Stars' End—10-0 BSW4
Boba Fett: Enemy of the Empire—3-0 BSW4
Empire—0 BSW4
Star Wars: Episode IV—A New Hope—SW4
Vader's Quest—0+ ASW4
Classic Star Wars: The Early Adventures—0+ ASW4
River of Chaos—0+ ASW4
Classic Star Wars—0-3 ASW4
Shadow Stalker—0-3 ASW4
Splinter of the Mind's Eye—2 ASW4
Star Wars: Episode V—The Empire Strikes Back—3 ASW4
Tales From Mos Eisley—3 ASW4
Shadows of the Empire—3+ ASW4
The Bounty Hunters: Scoundrel's Wages—3+ ASW4
Star Wars: Episode VI—Return of the Jedi—4 ASW4
Jabba the Hutt: The Jabba Tape—4 ASW4
Mara Jade—4 ASW4
Shadows of the Empire—Evolution—4 ASW4
Classic Star Wars: The Vandelhelm Mission—4+ ASW4
X-Wing Rogue Squadron—4+ ASW4
Boba Fett: Twin Engines of Destruction—5 ASW4
Heir to the Empire—9 ASW4
Dark Force Rising—9 ASW4
The Last Command—9 ASW4
Dark Empire—10+ ASW4
Boba Fett: Death, Lies, and Treachery—10+ ASW4
Boba Fett: Agent of Doom—10+ ASW4
Empire's End—11 ASW4
Crimson Empire—11+ ASW4
The Bounty Hunters: Kenix Kil—11+ ASW4
Jedi Academy: Leviathan—13 ASW4
Union—20 ASW4
Chewbacca—25 ASW4

Old Republic Era
25,000 – 1000 years before
Star Wars: A New Hope

Rise of the Empire Era
1000 – 0 years before
Star Wars: A New Hope

Rebellion Era
0 – 5 years after
Star Wars: A New Hope

New Republic Era
5 – 25 years after
Star Wars: A New Hope

New Jedi Order Era
25+ years after
Star Wars: A New Hope

Infinities
Does not apply to timeline

BSW4 = before *Episode IV: A New Hope*. ASW4 = after *Episode IV: A New Hope*

A PICTURE IS WORTH A THOUSAND WORDS...

...and nobody knows the value of a compelling image better than the artists who draw and paint for a storytelling medium in which visual art serves both as the *message* and the *vehicle* for that message: comic books.

Since 1991, Dark Horse Comics has employed a virtual army of artists worldwide in the production of comics stories set in *Star Wars* graphic novels. From the films' lead characters to the Expanded Universe's most obscure individuals—human or alien—each has been vividly brought to life in nearly two hundred extended story lines.

This book is a celebration of those depictions and the hundreds of artists involved in their creation.

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